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STAR TREK®

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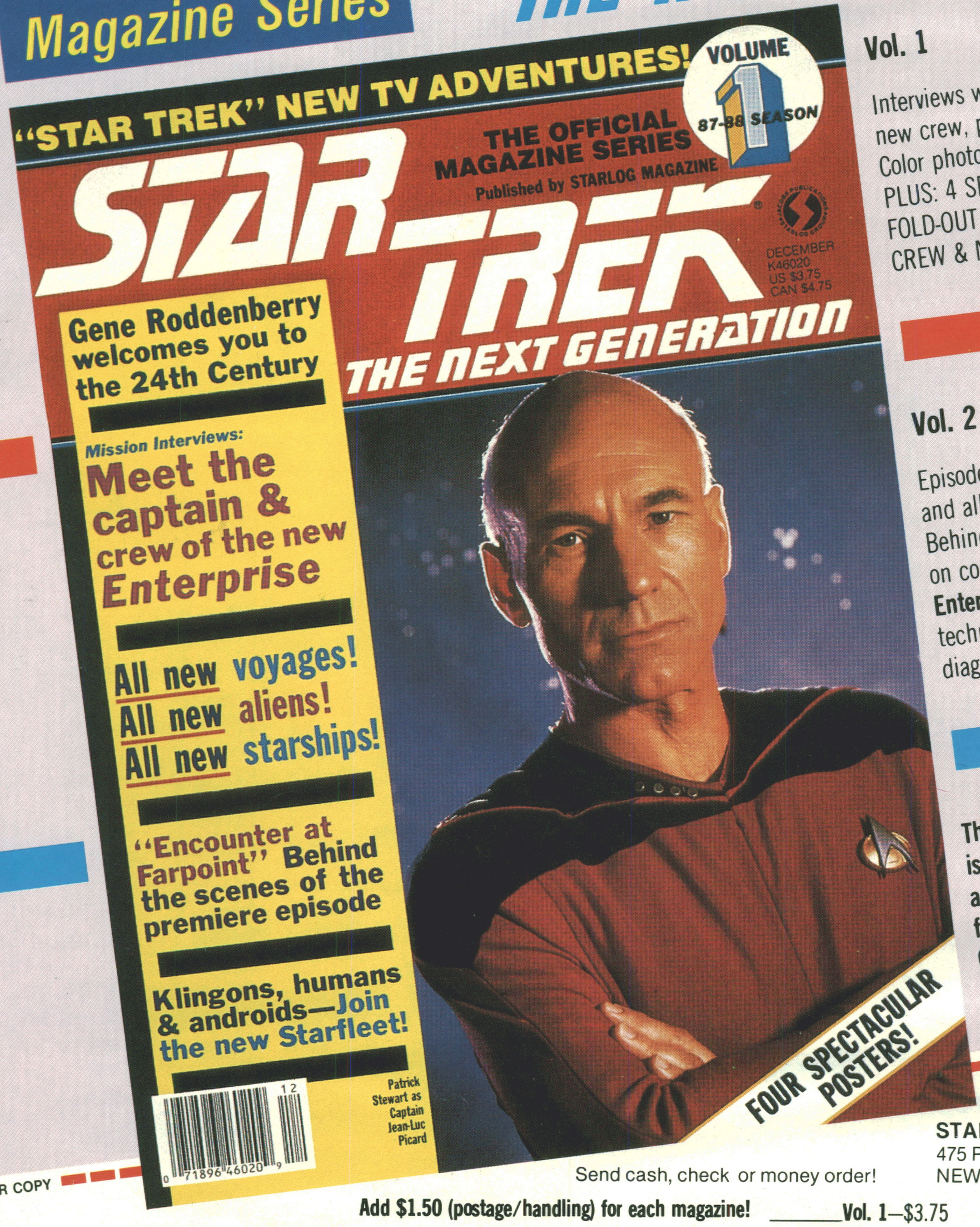

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"Justice"

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Teleplay by WORLEY THORNE

Mission Report

Based on STAR TREK Created by GENE RODDENBERRY

Synopsis for STARLOG by PATRICK DANIEL O'NEILL

Rivan and Liator are just two of the sensual Edo that the Away Team encounter on what they believe to be a harmless planet.

"Captain's log, Stardate 41255.6. After delivering a party of Earth Colonists to the Strnad solar system, we have discovered another Class M planet in the adjoining Rubicun star system. We are now in orbit there, having determined it to be inhabited as well as unusually lovely. . ."

Satisfied with what he and his Away Team have found, the *Enterprise*'s second-in-command, Commander William Riker, reports to Captain Picard on the planet's inhabitants, the Edo. He describes them as wild in some ways, puritanical in others. They're neat, ultra-lawful, and they make love at the drop of a hat.

As the Away Team enthuses over the planet and its people, Data and Worf report a problem, a faulty reading.

Yar dismisses the problem. Sensor technicians are working on it. They've identified it as a "glitch" in the system, she notes.

Adding Wesley Crusher to the Away Team for a final evaluation of the planet as a shore leave spot, Picard hopes to approve liberty for the whole crew.

The new evaluation team arrives on Rubicun Three and are met by a party of the Edo — Rivan and Liator. The Edo, tall, attractive, in perfect physical shape, greet the Starfleet officers with hugs — extremely friendly, sensual hugs. Realizing Wesley's youth, they greet the youngster with a less explicit embrace.

Wesley joins a group of Edo teenagers, and the adults gather for some "play," as the Edo put it. Aboard the *Enterprise*, the sensor glitch is turning out to be somewhat more troublesome. It is something shadowy, something that is not triggering the *Enterprise*'s alarm.

The viewscreen reveals nothing, so Picard decides to hail the intruder. In response, a huge and complex looking object, is revealed. It's half-transparent, but partly solid — and very deadly looking. As it appears, the *Enterprise* goes to red alert.

La Forge goes to a window to check out the "vessel" through his VISOR. He confirms Data's speculation. The intruder is *not* entirely in their dimension.

The Security Chief is very interested in establishing friendly relations with this new culture.

In moments, the "vessel" sends a message to the starship, in the form of a ball of light, which demands the purpose of *Enterprise*'s visit.

Picard tries to respond, explaining that an Away Team has been sent down to establish peaceful contact. Picard explains that the ship is just "visiting," and has no intention of leaving colonists, as it did in the Strnad system. The voice interrupts, warning that its "children below" should not be interfered with.

The ball of light then confronts Data, asking if the android is designed for "information exchange." The ball of light attaches itself to Data's forehead and he falls stiffly to the floor.

Meanwhile, on the planet, Wesley is teaching Edo kids how to play baseball, while the adults discover that contact with the ship has been cut off.

Worf and Yar, however, are fascinated to discover that the Edo are untroubled by crime. Liator notes that once there was much disorder, but now, no one breaks the law.

He and Rivan go on to explain how their police, the Mediators, pick a "punishment zone" periodically—an unannounced area—and *anyone* breaking *any* law in that area is subject to punishment — the *only* punishment the Edo have. Death!

Both of the *Enterprise* crew members are astonished. Rivan notes that the rule is enforced even down to "Keep off the grass" laws, but that such forbidden areas are clearly marked with white walls or fences.

Unfortunately, no one briefs visitors on the fine points of trangressing *any* law. Worf decides that he and Yar had better find Wesley Crusher.

Indeed they had better, for Wes and the Edo kids are playing ball near a white-fenced area — and as the ball lands within the fenced-off "forbidden zone," Wesley jumps in after it, destroying a small shed filled with young plants, despite the Edo's cries of concern.

Almost immediately, a pair of Mediators show up. Wesley has ventured into the punishment zone.

"He doesn't understand," one of the Edo boys tries to explain.

The Mediator nods, "It's always sad...now doubly so."

Riker and Troi arrive, in time to hear Wesley freely admit his inadvertent transgression. Tasha and Worf also show up, not in time to warn Riker and Wes about the unusual punishment about to be handed out. As the Mediators' intent becomes clear, Riker attacks, while Worf and Tasha get hold of the punishment instrument — a syringe of poison.

Back on the *Enterprise*, the light ball leaves Data's body, and communication is restored with the planet. Without going into details, Riker informs Picard that his presence is required on the surface... because a crew member is in trouble.

Captain's log, supplemental. What began as a shore leave opportunity among delightful inhabitants of a lovely Earthlike planet has led to a death sentence proclaimed against one of our crew members for what our world considers a petty, non-criminal infraction. How can I allow a crew member to die for that? How does the Prime Directive apply to this case? Indeed, if we do save our crew member, how will the frightening object up here react?"

As negotiations begin regarding Wesley's crime and punishment, Liator sets out the Edo position.

Their planet's tranquility has been made possible by their laws.

Picard admits that his people's laws haven't always worked well. Like the Edo, Earth once executed criminals, but now, Earth (and the Federation) have a more enlightened position.

Capital punishment is no longer *justified as a deterrent.*

Ruefully noting that his people are not as "advanced" as Picard's, Liator offers a solution: Wesley Crusher can be beamed up to *Enterprise*. The boy will escape death—aided by the Federation's superior technology—and be recorded by the Edo as a convicted criminal out of the reach of justice.

The suggestion makes Picard uncomfortable. It conflicts with the Prime Directive, that Federation law which forbids interference in planetary events.

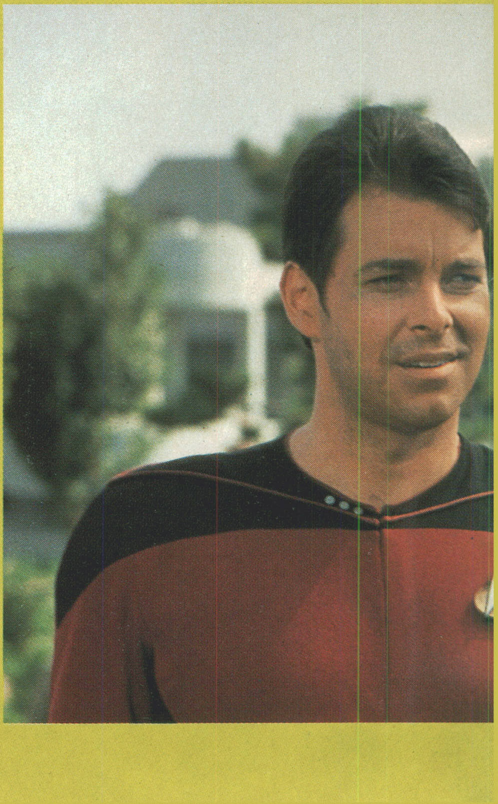
The Edo understand. They explain that they are delaying Wesley's execution until sundown, in deference to the starship crew's being strangers.

Picard uses the delay to inquire about the mysterious vessel in orbit. He describes it briefly, only to be surprised when Rivan identifies it as God, an entity which exists both "here and in another place also."

At that moment, Picard is informed that Data is available for debriefing on the *Enterprise*. The Captain also wants to inform Beverly Crusher, personally, about her son. He invites Rivan to accompany him to the ship.

Upon returning, Picard is almost immediately confronted by a very upset Dr. Crusher. But Picard cannot deal with Crusher's grief now. If he is to solve the conflict between the Prime Directive and his duty to his crew, other matters must take priority. He indicates the object floating outside the conference room window to Rivan. Immediately,

Riker and even Worf believe this to be an ideal place for shore leave.



Wesley goes off with the Edo children to play what he believes is a less grueling contact sport.

she drops to her knees, her eyes clenched closed, with her hands crossed over her chest. She has gazed upon the face of her God.

As the Edo is about to speak, the mysterious "vessel" glows brightly, and the booming voice is heard all over the ship. It demands the return of its child. It then begins to move toward the *Enterprise* on a collision course. Quickly, Picard places his own insignia communicator on Rivan, and orders Rivan beamed back to the planet's surface.

The "vessel" returns to its previous orbit, and Crusher turns to Picard. What will the Captain do about her son?

Wesley is being held safely, the Captain notes. Until sundown.

"When he faces *execution*! Although he has committed no crime..." Crusher's words become louder, faster, she is giving way emotionally. Realizing it, she visibly regains control and apologizes.

Picard cautions her to remember that he has a ship and an entire crew to consider. He is as frightened as Dr. Crusher, but in a quiet, almost fatherly way.

In Sick Bay, Data tells Picard of what he learned while "communicating" with the "vessel."

The "vessel" is not a single entity, the android reports. They know the Edo worship them as a "God thing." But this is harmless at the present Edo stage of evolution. Furthermore, the entities consider the nearby star cluster to belong to them. They are carefully observing just how the men and women of the *Enterprise* are behaving.

But if the Prime Directive were violated?

Then, the "vessel" might judge the *Enterprise* crew by its own rules. Any violation would indicate that humans are deceitful and untrustworthy.

Later, Picard and Data continue their discussion. How can Picard explain *not* obeying Edo's laws? If he prevents Wesley Crusher's execution, does he endanger his ship and more than a thousand other lives?

"Would you choose one life over one thousand, sir?" Data asks, innocently.

The crew adheres to the Edo way by partaking in a brisk sprint.

The Edo Lord in the sky is not pleased with the Starfleet officers' bad sportsmanship. To worsen matters, they beam up Rivan to face her god. Unless the Prime Directive is violated, Wesley will *die*.

"I refuse to let arithmetic decide such questions!" Picard snaps.

Having learned all he can from Data, Picard returns to the planet's surface with Dr. Crusher. It is nearly sunset... the moment of decision is at hand.

"Are you going to let them kill me, sir?" Wesley asks Picard.

The Captain shakes his head. And again, the *Enterprise* contingent tries to explain Picard's conflict between the Prime Directive and the need to protect his crew.

The Edo's laws have been violated. "What of justice?" counters Liator.

Dr. Crusher notes that her son had no warning. He did not know he was breaking the law. He did not know the penalty.

"We cannot allow ignorance of the law to become a defense," is the Edo response.

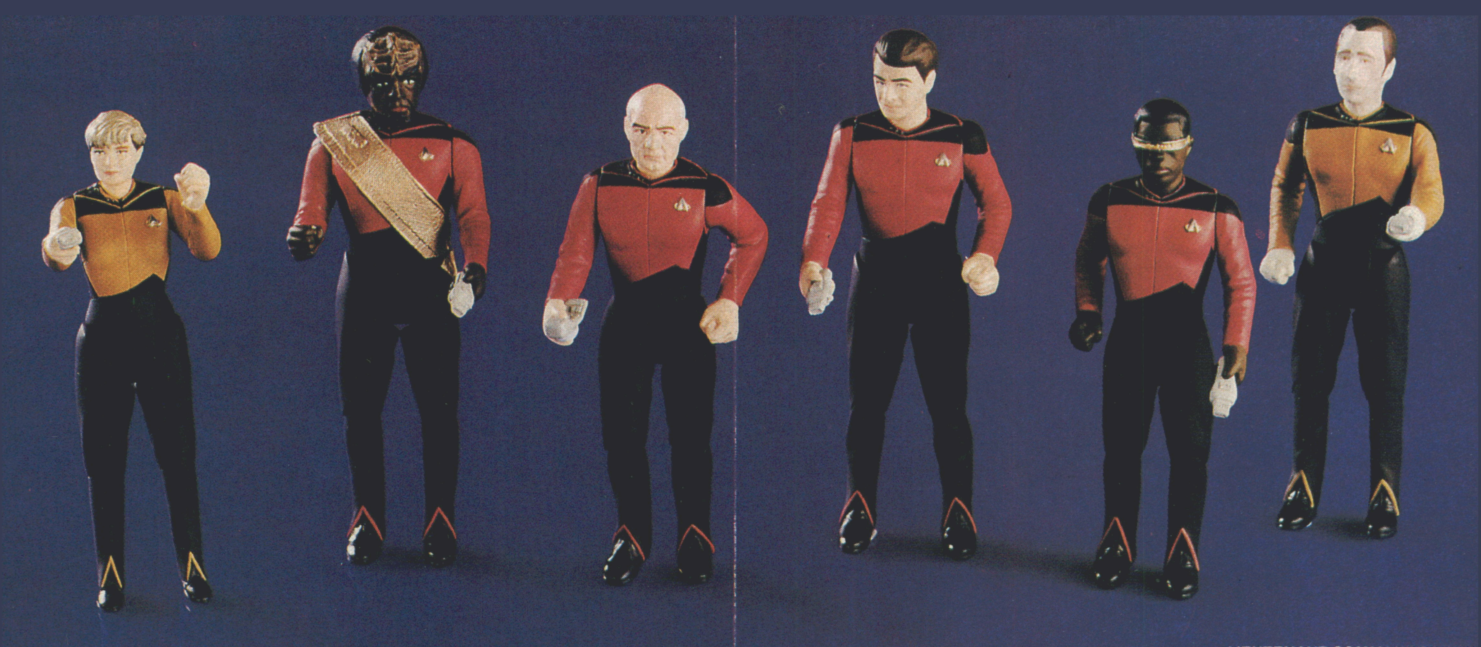
As the sun nears the horizon, Picard calls his people, including Wesley, to beam up. Then, he addresses the Edo, his words also meant for their "gods" hovering above. "I realize now there can be no justice so long as laws are absolute," he says. "Life itself is an exercise in exceptions."

At first, the "vessel" won't allow them to beam up, but Picard's impassioned plea for consideration of the merits of justice affects the alien thing. The *Enterprise* party is allowed to leave.

On the return to the ship, Picard signals the "vessel" that they will remove the colonists from the Strnad system if asked to do so. In reply, the object simply fades from view.

Settling for apparent truce between the two forces, Picard orders the *Enterprise* to continue on its mission. ●

Riker steps in to referee, but discovers that Wes has committed a great foul. The penalty is death.



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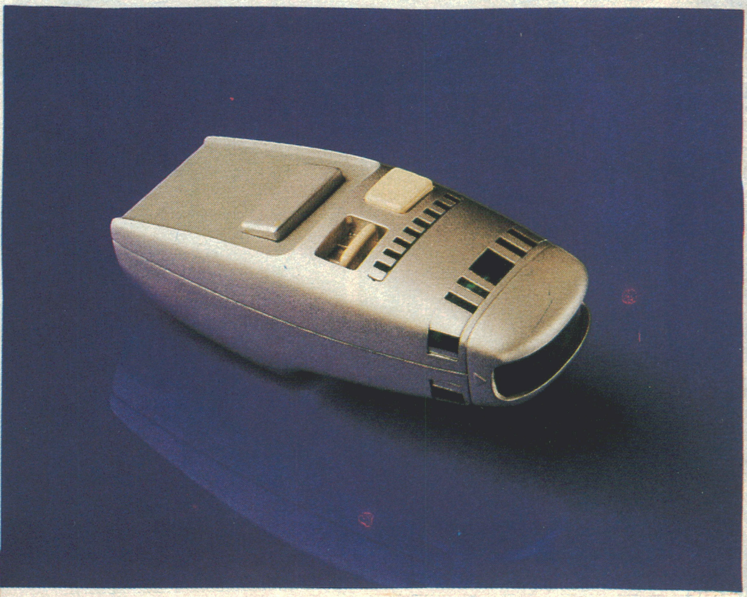

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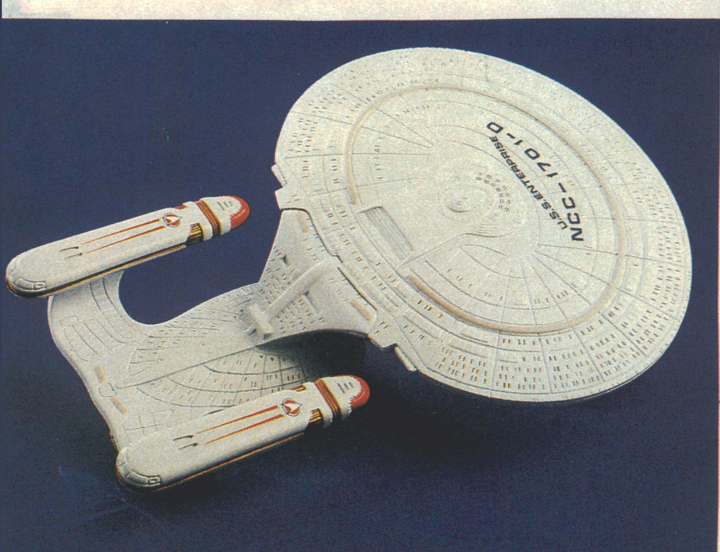
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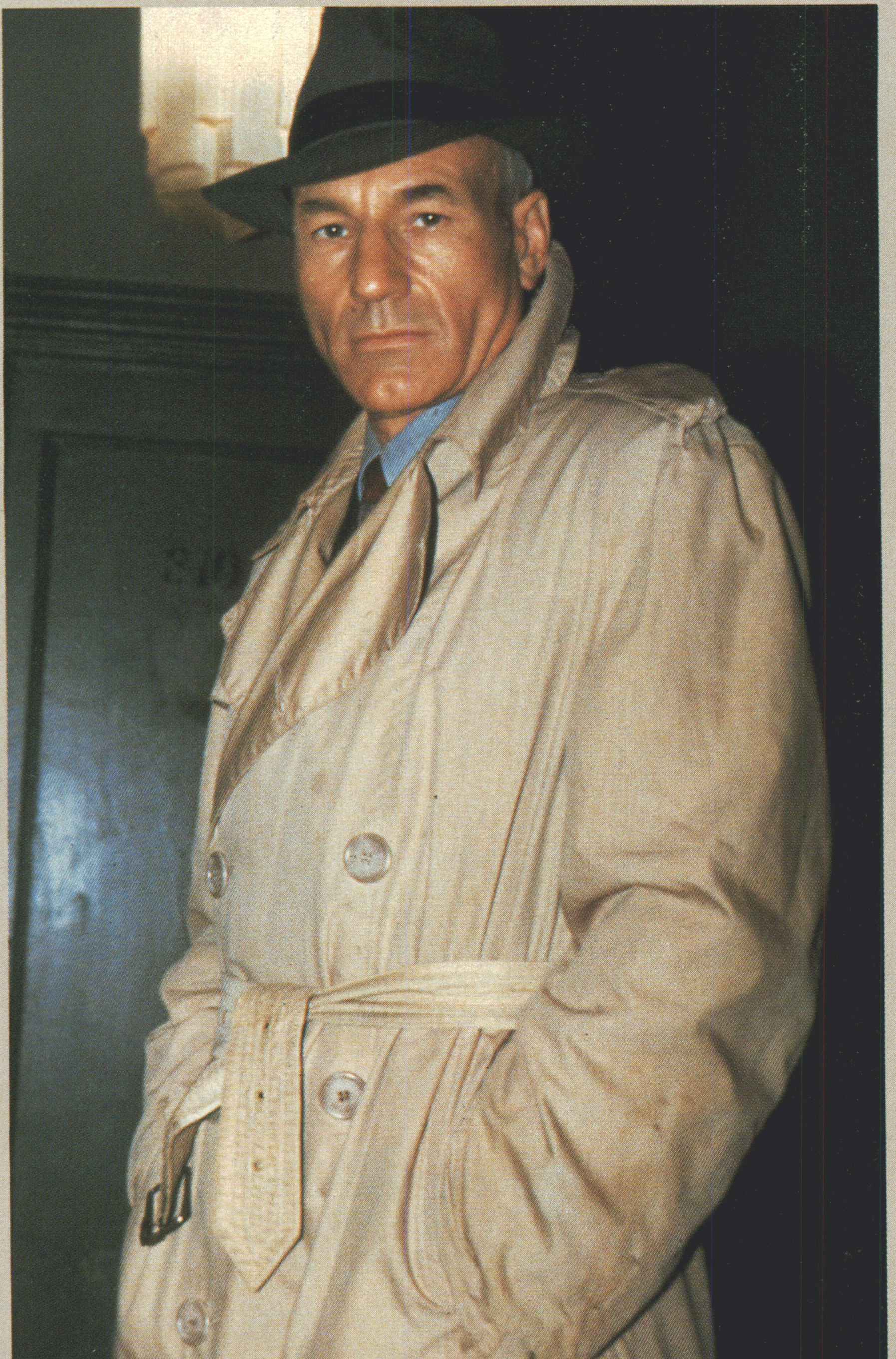

"He's a man, although we never acknowledge it, who's a Starfleet legend, dedicated to his ship and his crew," Patrick Stewart explains, describing Captain Jean-Luc Picard, the character he portrays. "He's a quiet, contained, occasionally remote man who nevertheless is very passionate about Starfleet and the *Enterprise*. He cares deeply about each individual member of his crew."

Although Stewart sees Picard as an authoritarian father figure—ironically, one uncomfortable around children—he also knows that a good commander depends on giving his crew the opportunity to perform their duties to the best of their abilities without undue interference. Notes Stewart, "There's a terrific amount of delegation, principally to his first officer, William Riker, from the point-of-view of ship management and all control of Away Team activities. In matters of technology and science, Picard defers to Data, and on the emotional, personal and psychological levels to Counselor Deanna Troi. Actually, he's noted for always seeking the advice or counsel of his senior officers before making the lonely, solitary decision."

Regarding comparisons made by

"The Big Goodbye" exploits the Captain's love of a good mystery.

Having advanced through Starfleet's ranks, Stewart believes Picard to be fully devoted to the Prime Directive and exploring "what's out there."

some fans and critics to William Shatner's James T. Kirk, Stewart asserts that Jean-Luc Picard establishes his own personality without the actor consciously thinking about such comparisons. "I'm *not* imposing something different on it," he says. "I think the differences have been created within the scripts by Gene Roddenberry. Everything is changed. There's no point in even consciously making ourselves different from what has been before. It *is* different. Every element has changed. And so long as we act and react with the elements, the changes will be self-evident."

Stewart does, however, see *STAR TREK: THE NEXT GENERATION* retaining an important element of its predecessor. "I would like to illustrate what is one of the continuing philosophical elements of *STAR TREK*," he explains, "which is the philosophical and moralistic side of their stories, an essential part of each one of those individual plots."

Speculating on Jean-Luc Picard's personal career background, Stewart observes, "I see him as one who has come up through the ranks, and I think probably as a boy entrant—I don't know what you call them in America; in England when people go into the military at 14, they're called boy entrants [i.e. cadets]. I'm sure that was his beginning.

"He is a bachelor and therefore one has a sense of absolute dedication to the job and to Starfleet and the Federation. Picard has a French name, but I think of him as European rather than appending one *specific* nationality. Then, of course, *STAR TREK* is noted for having an international group of figures on the Bridge, so there's nothing new here, it's just that this time, the central character is *not* American.

"One of the charms for me is that I've already gotten a great deal of response from the English *STAR TREK* fans and other science-fiction fans, and they seem to be thrilled that there is a countryman who is involved in a major way."

Stewart sees Picard as "a great conferer." He explains: "In one episode, where I say something very strange has happened, I turn to Riker and say, 'Comment is invited, Counselor, everybody.' It is very much characteristic of this man in these stories, but he is the ultimate decision-maker, and the other crew members, as such, do defer to him. You see Picard's other aspects in his contacts with alien beings, alien conflicts, difficulties, problems, and so on. That's when you learn something about him, when you see him in action coping with the immediate problem."

Far from being a tyrant, Picard likes to delegate his authority to his First Officer.

Since the *Enterprise* isn't intended as strictly a military vessel and its mission is a peaceful one, the prime traits displayed by Captain Picard are: "Politeness, courtesy, respect, diplomacy, talk — he believes in talk. Picard is a negotiator, but as we see in several stories, a very, very decisive actor when it's necessary, even though at times there's perhaps a conflicting question of

According to Stewart, Picard has an "absolute dedication to the job and to Starfleet and the Federation."

the Prime Directive involved, but he's very much a man of peace.

"I'm just filtering through the stories. For instance in 'Code of Honor,' when Natasha Yar is threatened on an alien planet, Picard devises a plan, which is essentially a face-saving scheme and yet will guarantee his crew member's safety. He is continually looking for — and in this, he's very much a politician — ways and means of making the system work for him.

"But there are occasions, when threatened, that Picard instructs his crew to fire the photon torpedoes as a warning blast, to illustrate what we can do or simply tell someone to hold their ground. He will use the power of the *Enterprise* in that sense, in fact, he sometimes threatens with the *Enterprise*'s power in delicately subtle ways. He's very much a European in the sense of an ancient diplomacy behind him."

In *STAR TREK: THE NEXT GENERATION*, Gene Roddenberry wants to deemphasize any militaristic tone which has surfaced in his saga. Now, officers are not saluted nor are they always addressed as "sir." "There *has* been a shift

Patrick Stewart gets along quite well with his crew (including Brent Spiner and Gates McFadden), although they like *to rib* him about the language he speaks.

The actor likes the series' diversity—which ranges from light episodes ("Haven") to more somber ones like "Too Short a Season."

away from the militaristic part of the original *STAR TREK,*" Stewart agrees, "and I think we're closer to that here now. Of course, Natasha Yar, played by Denise Crosby, is a person who comes from a very violent background. She has somehow processed, refined that violence into this specific job of security officer which at times means that you have to be necessarily hostile. The Klingon, Worf, has this too. But there are quite specific moments when we feel a sense of Picard restraining them, saying, 'No, let's talk first; let's keep on talking.'"

In the world of *STAR TREK: THE NEXT GENERATION*, the missions are of much longer duration. So, everyone on board the starship is accorded comfortable and personable living quarters which reflect the occupant's personality. According to Stewart, Picard's quarters contain very exotic fish in a tank, and some beautiful original fossils. Under a glass case, there is a 17th Century folio edition of the complete works of Shakespeare, and "someone keeps turning pages," Stewart observes wryly, curious as to whether it's in tribute to his being a member of the Royal Shakespeare Company. Stewart is also pleased that in several episodes, he has been able to quote Shakespeare (e.g., "Let's kill all the lawyers"), which indicates that Picard is a literate man while also underscoring the series' imaginative elements.

"The idea of this being *THE NEXT GENERATION* should imply that we look as much to our history as to our future."

What has given the British actor the most difficulty in his new role is adjusting to American slang. He reveals that he once considered changing a line which included slang from an American card game and substituting a more English expression. However, he decided against it because it added to the character, suggesting that Picard was a shrewd cardplayer. As a dedicated actor, Stewart knows that he must be sensitive to such nuances, particularly since Picard is still growing as a character. Only Gene Roddenberry and the series' writers know what lies in the future.

"We've had some fine stories," Stewart notes. "All I can say is that they have been distinctly different — very, very individual. For instance, they aren't necessarily broadcasting the episodes in the order in which we shot them. The writers are fascinating to me in how they balance one story against another. I mean, for instance, after the pilot, which was a very dramatic business, our first episode, 'The Naked Now,' was a very light, humorous, almost farcical story."

Typically, Stewart has high praise for his fellow cast members. "Working with them is a delight," he says, "as happy as anything I've known. One of the continuing amusing conditions is that we almost speak different languages, and so my Englishness is a continuing source of humor, *jest* so, particularly when it comes to the pronunciation of words. I certainly find a growing relaxation between the actors on the set. They're very, very creative."

Stewart considers all actors to be "living in a world of make-believe," so science fiction holds no special challenges for him. Mostly, he admits, he's looking forward "to seeing so much of the stuff which, at the moment, we are only imagining in terms of what's on the screen in *STAR TREK: THE NEXT GENERATION*."

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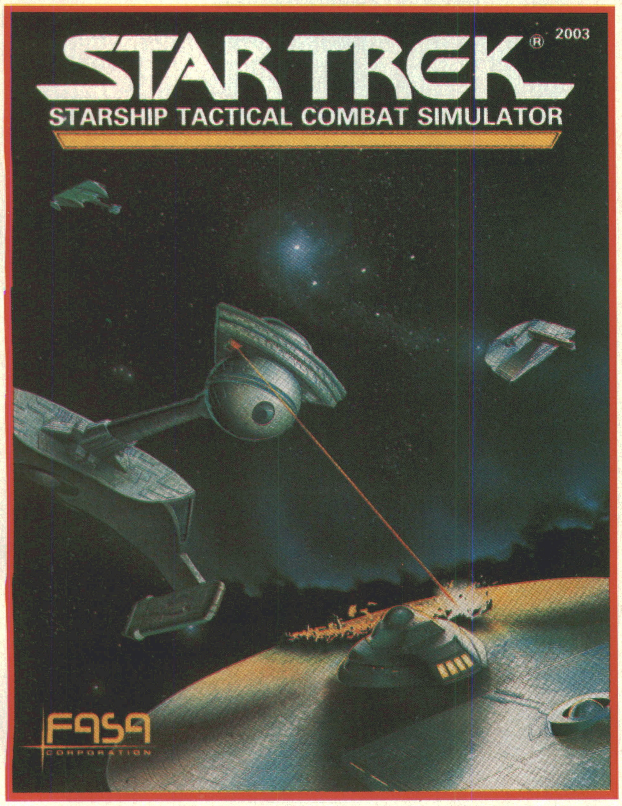

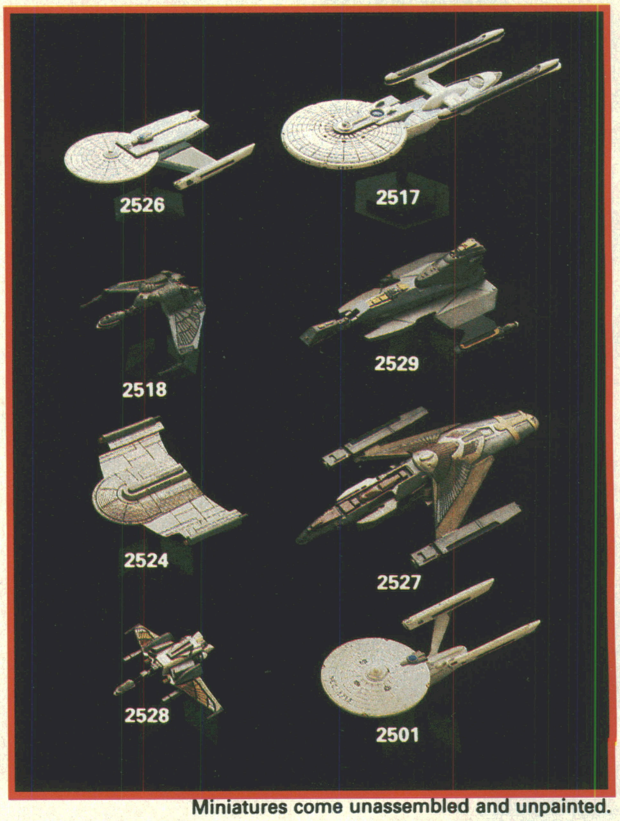

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"The Battle"

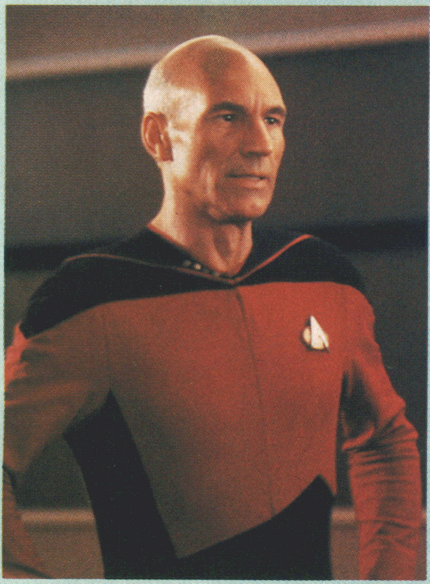
Mission Report

Episode Teleplay by HERBERT WRIGHT

Episode Story by LARRY FORRESTER

Based on STAR TREK created by GENE RODDENBERRY

Synopsis for STARLOG by PATRICK DANIEL O'NEILL



The Ferengi appear, bearing Picard a gift from his past.

Captain's log, Stardate 41723.9. In response to a Starfleet order, we have rendezvoused with a Ferengi vessel which has requested a meeting. Although we arrived here and made appropriate signals to the Ferengi three days ago, they have so far responded only with the message: 'Stand by, *Enterprise*.'"

Completing his log entry, Captain Jean-Luc Picard sinks into the seat behind the desk in his office, pressing his hands into his temples, and groaning softly. At the sound of the door chime, he admits Chief Medical Officer Beverly Crusher.

"I've been feeling...odd, lately, Doctor. Fatigued. And now I've got a headache," he tells her.

Crusher is puzzled. She doesn't often encounter headaches. The human brain has been extensively charted, the nature of pain detailed. Medical science has all but eradicated this problem that once plagued mankind. Nevertheless, the Captain has a headache.

Picard chalks up his physical problems to the Ferengi puzzle and, although she can find nothing wrong, Crusher orders him to report to Sick Bay for additional tests—despite his protests.

At that moment, the com channel interrupts with Riker telling the Captain that the Ferengi are ready to communicate. Picard tells Crusher the tests will have to wait.

Moments later, on the Bridge, the Ferengi commander, DaiMon Bok, indicates a knowledge of Picard, and says he wants to discuss a mutual problem in person. On the advice of Security Chief Tasha Yar and Counselor Deanna Troi, Picard suggests he and Bok meet aboard the *Enterprise*. Surprisingly, the Ferengi commander agrees, noting this will begin a new era of cooperation for both our peoples.

Picard concurs.

While waiting for the Ferengi visit, Crusher insists on completing her tests on Picard's headache. She is puzzled by her inability to discover any physical cause for the ailment.

For the moment, Crusher uses a pain-cloaking device to keep Picard going till the Ferengi matter is settled.

On the Bridge, an arriving Wesley Crusher reports an imminent intruder alert. He tells Lt. Geordi La Forge to scan for an old-style starship, Constellation Class, heading toward them under impulse power.

Picard fights off another wave of pain as he disciplines Wesley for not relaying the alert directly from Engineering, rather than delivering it in person. In the meantime, the Bridge crew are concerned that the approaching ship has sent no signals. It is nearly time for the Ferengi to beam over.

When Bok and his companions arrive, they admit that the "intruder" is under their control.

Picard is alert.

Bok smiles, showing his full complement of very pointed teeth. He cautions Picard not to be alarmed. The ship is a gift to honor the "Hero of Maxia."

Searching his computer-like memory, Lt. Commander Data informs Picard that Bok must be referring to an incident nine years earlier when Picard, commanding another ship, destroyed an unidentified vessel in the Maxia Zeta star system.

"*Unidentified*?" cries Bok, angrily. "That fine vessel was *Ferengi*!"

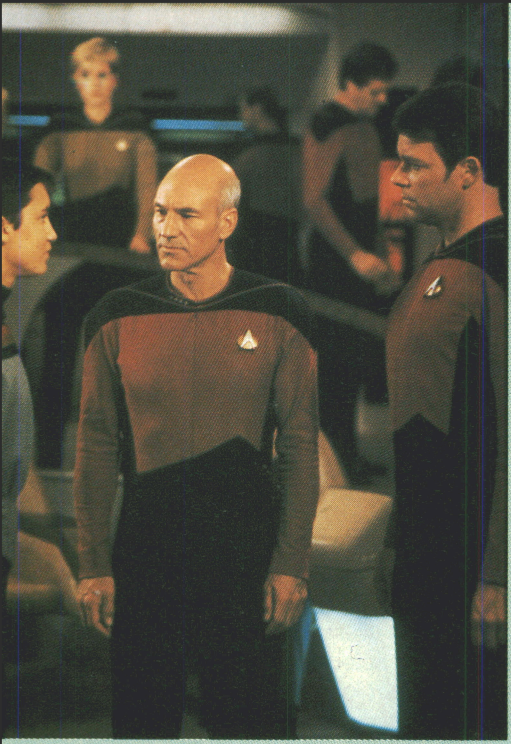
Picard apologizes, observing that that ship did *not* identify itself. It attacked. Picard's ship defended itself.

The Ferengi commander suggests it was a mistake, but Data interjects that computer records term it a "deliberate" attack. The android's embarrassing recitation of the event is cut short by the report that the old starship can now be seen on the main viewer.

Its controls have been set to automatically take station in space next to *Enterprise*, allowing its log to be downloaded into the *Enterprise*'s records. But, of course, the Ferengi will charge a hefty price for this service.

"NO PRICE!" thunders Bok. His first officer, Kazago, is astounded.

One of the alien devils is interested in purchasing Data, but hesitates when he discovers the android is a used model.



Wesley tells the senior officers that he has scanned a Constellation Class starship moving toward *Enterprise*. It is the Captain's old *Stargazer*.

Suddenly, Picard is struck again by the headache's pain. The empathic Troi also feels something, wondering if it's something from Picard's past.

Picard waves the questions away, as the approaching Constellation Class ship comes nearer. It is the *Stargazer*, his old ship.

And now it is a gift from Ferengi to the Federation and *for free*. That astonishes Kazago, the very idea seems to go against the greedy nature of the Ferengi.

Bok describes it as "an act of *friendship*." But without cost, Kazago protests.

Later, when the Ferengi have returned to their own ship — to stand by until the downloading is completed — Picard recalls the "Battle of Maxia."

The *Stargazer* was traveling at Warp Two. An unidentifed starship suddenly appeared and *fired* from close range. The first attack damaged the shields, and in the confusion, it hit the *Stargazer* a second time. There was no warning, no identification, no motivation.

Suddenly, Picard's voice and manner shift, as though he were in command on a ship's bridge during a battle. He calls out to Vigo.

But Vigo was weapons officer on the *Stargazer*. Picard smiles weakly. He had become caught up in events past, memories of a battle long fought.

He goes on to explain that, with shields failing, he dropped into high warp, then stopped right off the target vessel's bow, and fired everything the *Stargazer* had, an action now known as "The Picard Maneuver."

"By blowing into warp speed, you appeared for an instant to be in *two* places at once," Riker notes, admiringly.

The attacker fired on the wrong one. Picard explains that, with the ship on fire, the *Stargazer*'s crew had to abandon her and limp home in shuttlecraft. Then, Picard announces he wants to visit the old vessel as soon as Riker's Away Team is sure it's safe.

Later, aboard the *Stargazer*, Picard investigates his old cabin, unaware of the presence of a glowing metallic sphere hidden in an old storage chest. But he is intensely aware of the stabbing pain it causes him.

Or, rather, Bok causes him, as the alien manipulates an identical sphere aboard the Ferengi ship.

As Picard fights his way back to control, Crusher appears in the doorway. She helps him out, promising that the chest and other personal items will be transported to the *Enterprise*.

While Picard continues to suffer from headaches, and from increasingly strong hallucinations of the *Stargazer*'s last hours, Data makes a disturbing discovery, which he quickly reports to Riker.

The records of the *Stargazer* tell a very curious story. Data reports that the Captain's personal log contains a version of the ship's final conflict which differs from the official historic account.

"It would appear that the starship which Captain Picard attacked had, in fact, been under a flag of truce," Data says, "and the Captain destroyed the ship without notice or provocation."

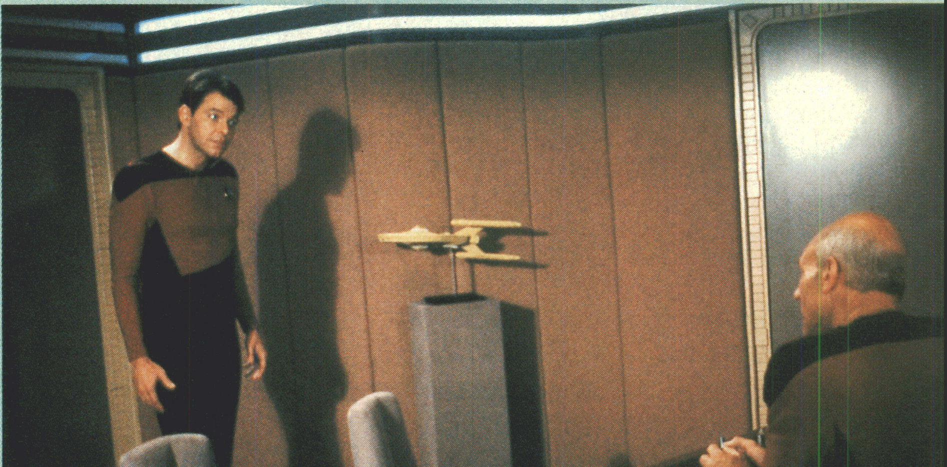
The proof? The Captain's log is in his own voice.

Riker is forced to inform Starfleet and Picard of the discrepancy. But, in the two days' time it will take for the report to reach fleet headquarters and a response to be made, he pledges to Picard to prove that the personal log entry is a forgery. In the meantime, he decides to contact the Ferengi, asking to speak to First Officer Kazago. Riker promises to produce evidence that Captain Picard's log entry — the one indicating that Picard destroyed a peaceful ship — was falsified. Riker also suggests that Bok would not have met peacefully with Picard and returned the *Stargazer* had the Ferengi known of any past treachery.

"We freely give you back your derelict warship, and now you accuse us of crime, Riker? I can bear *no* more insults!" Kazago shouts, and the screen goes black.

Meanwhile, despite Dr. Crusher's best efforts, Picard's pain continues. As she agrees to act as friend as well as physician, the Captain explains the phenomena that have accompanied the headaches. He dreams he is standing on the *Stargazer* Bridge, surrounded by fire. But now, Picard notes, the *Stargazer* is *really* here. Is he going crazy? How does he know if he was in

Proclaimed the "Hero of Maxia" by the Ferengi, Picard stands accused of unjustly attacking one of their vessels. The evidence is his own log retrieved from *Stargazer* (seen here as the model in Picard's Ready Room from earlier episodes).



The Acting Ensign informs Riker that he has picked up strange signals being transmitted from the Ferengi cruiser to the *Enterprise*.

his right mind at Maxia?

Crusher gives Picard a sedative, in the hope it will provide him with restful sleep — but not knowing of Bok and his alien spheres, she doesn't realize that she has instead given Picard nightmares— nightmares of nine years past as he relives the final moments of the *Stargazer*.

Fortunately, the forgery of Picard's *Stargazer* log was a clumsy attempt, as Data soon discovers by comparing the main *Stargazer* computer log with Captain Picard's personal log.

Meanwhile, Dr. Crusher continues her investigation into Picard's headaches and delusions. She confers with Troi on the problem. A thought process disorder seems to be indicated, the physician cannot find any physical reason for Picard's mental state.

Troi is puzzled, too. She keeps sensing *random thoughts*, two sets intermingled.

Crusher's son Wesley enters with new information. Although the women are at first annoyed by his interruption, they are intrigued by his observation. He admits that he doesn't know anything about brain scans, but Picard's thought patterns resemble patterns of the low intensity transmissions picked up from the Ferengi ship.

Crusher and Troi take the news to Riker. The doctor sums it up. Something in the Ferengi ship is affecting Captain Picard's thought patterns.

At the same time, Picard beams over to the *Stargazer*, where he is met by DaiMon Bok. The Ferengi commander immediately orders shields up on the derelict ship, preventing any further transport between the two vessels.

On the *Enterprise*, La Forge's instruments pick up an anomaly: A low intensity beam of intermittent pulse *inside* the starship.

Data has a fix on it. The transmission emanates from inside Captain Picard's quarters.

As the *Stargazer* powers up, Worf heads for Picard's quarters to find the transmission source. Aboard the derelict ship, the confrontation between Bok, armed with his sphere, and a confused Picard continues. "Can you not remember the *crime* you committed against my very *blood*?" Bok screams. "*You* murdered my *only son*! He was the commander of the ship you destroyed — on his first voyage as DaiMon!"

The effect of the thought sphere is obvious on Picard. Is it the Ferengi ship that attacked him or is it *about* to attack him?

Bok raises the sphere over his head, as its glow and hum become stronger. He manipulates the sphere to a devastating level. Picard sinks to the floor, holding his head in agony. "Die well, Picard," Bok murmurs, as he is beamed off the ship.

On board the *Enterprise*, via view screen, Riker confronts Bok's second-in-command, Kazago, with the duplicate thought sphere found in Captain Picard's belongings, brought over from the *Stargazer*.

Kazago explains that is a forbidden device, a thought maker.

Riker interrupts. "Kazago, I ask again, first officer to first officer—*what is going on*?"

Kazago is hesitant. "It is not seemly to question one's own DaiMon, Riker. I am not prepared to do that..."

His halting speech is stopped by a report from Yar—the *Stargazer* is transmitting. Riker orders it put on the screen.

But Picard is wrapped up in his own delusion. "*Do not attack again! We are on a peaceful mission*..." He staggers from a non-existent phaser hit. He orders the crew to put up the phasers and arm the torpedoes. He touches a panel and the *Enterprise*'s viewer reverts to static.

Picard's delusion continues, sending him down the path he first lived nine years ago—but this time facing the much more powerful *Enterprise*. Riker, realizing this, turns to Data for a defense against the Picard Maneuver.

"There is no defense, "the android reports.

Riker orders Data to devise one.

At almost the same time, Kazago contacts the *Enterprise*, telling Riker that Bok has been removed from command for "engaging in this *unprofitable* adventure."

Data, meanwhile, has come up with a strategy. The *Enterprise*'s sensors are sensitive enough to pick up the sudden compression of trace gases when the *Stargazer* shifts positions in high warp, enabling the crew to lock the tractor beam on the smaller ship and seize it.

The defense, successful, now gives Riker the chance to break Picard's hallucination. He tells the Captain that the Ferengi are using a thought device on him. The confused Picard fumbles for his phaser, fires it, *and destroys the* sphere. He staggers.

As he recovers, Riker explains that Bok has been broken for his "adventure without profit."

"There never is profit in revenge," Picard observes. "Let the dead rest, and the past remain the past."

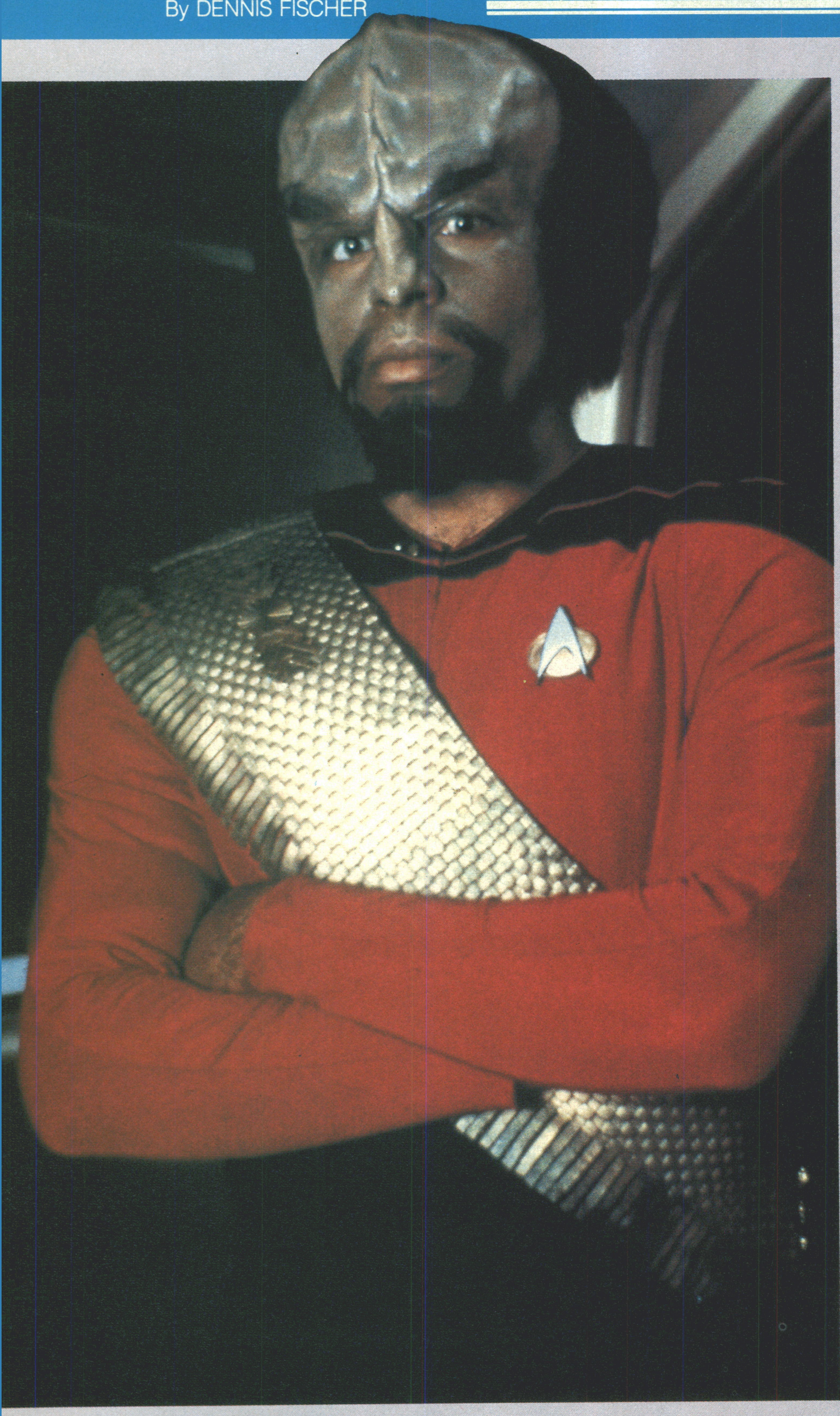
And as the Captain dissolves in the transporter effect, beamed back to the *Enterprise*, the two ships, in tandem, head out of the stars. ●

Wesley's report confirms Troi's feelings of two different sets of thought patterns warring inside Picard's mind. But, is it too late to help the Captain? He has already beamed back to his old ship.

Michael Dorn

Lieutenant Worf

By DENNIS FISCHER



His imposing voice booms out of the *Enterprise*. He is a tall, handsome man introducing himself as his character. "I play Lt. J.G. (Junior Grade) Worf," says actor Michael Dorn. "I'm presumably the *only* Klingon on this ship. The Klingon Empire has made peace with the Federation. I was found on a crashed Klingon warship as a child and raised by *human* parents, so I have a command of the English language.

"The main difference between me and everybody else on the *Enterprise* is that I feel *annoyed* by humans and their frailties and their weaknesses. I only show it by shrugs, looks and things like that. I never come right out and say, 'Well, you know, you guys stink' because I'm an officer first. The Klingon race is a *very* warrior-like race, so they're slaves to duty, a slave to their oath. So, when I take an oath as a Starfleet officer, that's my main function—being part of Starfleet.

"As Worf, I keep many things pent up inside me. I feel I function better than anybody else, but all that is still not underlined in the show. You won't see me tell somebody to get off the Bridge or something like that. Also, I'm the *first* to want to go into battle. If everybody else says, 'Well, maybe we should wait.' I say, 'Forget it. Let's go for it.' Or I'm the first to die, if somebody says, 'Well, one of you must die,' it'll be me."

On the *Enterprise*, Worf is in charge of propulsion science and environment. Though the Federation and the Klingon Empire are now allies and each ship carries officers from different planets in the United Federation of Planets, the Klingons haven't entirely outgrown their volatile, pugnacious natures. Klingons in Starfleet retain their silver with purple inlay sashes, which they wear *over* their Starfleet uniforms.

Will Worf be socializing regularly with other Klingons? "That's a hard question to answer at this point," Dorn responds. "Things are still being developed. But I

The Organians' prophecy has come true, and now a proud Klingon warrior holds high rank aboard one of Starfleet's most important vessels.

Worf knows he is better than everybody else on the ship, but his loyalty to Captain Picard and his command keep him from saying so.

would say we *do* socialize, but not in the way that you could call socializing. I have an interesting book at home, [Marc Okrand's] *English-Klingon, Klingon-English Dictionary*. And there is *no* word or greeting for 'Hello. How are you? Nice to see you' in Klingon. Their greeting is *N'uk N'ek* which means 'What do you want?' That's their terms of socializing.

''Klingons becoming part of the Federation is a logical assumption. I mean, even in one of the first series' episodes, there was a scene where these beings that were so far beyond both Klingons and humans said that in the future, you and the Klingons will become fast friends. And they looked at each other and said, 'Impossible!' 'Ridiculous!' But you know that it's a logical assumption. It's just the right step to take.''

Joining the *Enterprise* crew was, in itself, a surprise for Dorn. He had hoped to be part of *STAR TREK: THE NEXT GENERATION* but had read that the cast had been set. Then, the Klingon role became available. ''I guess what happened was that the Klingon was an afterthought,'' relates Dorn. ''The central cast was already set and they were almost into production. They hired me as a regular, but I think what happened is that after they did the pilot and realized how good the character was, they said, 'Well, I've got to do something else here, give it a little more life.' Because the character *does* have a presence. You can't walk onto the Bridge and just ignore Worf or say, 'Oh, what do you do?' It's right up front.''

Nonetheless, playing the Klingon has been an ordeal. ''The makeup actually helps me to get into character,'' Dorn explains. ''All this is glued on. You absolutely can't laugh and you can't crack jokes, or it'll come unglued, so you have to keep a straight face, which does help. It gives Worf an automatic scowl.

''Nobody knows me out of this makeup, because I'm at the studio at 5 a.m., sometimes 4:30. Nobody else is there except the makeup man and I. I'm usually the last one to sign out, and I'll walk up to somebody and say, 'Hey, how are you doing?' I've worked with them all day. And they'll say, 'Who are you?' 'Mike.' 'Mike?' 'The Klingon.' 'Oh, Mike! I can't believe it! It's such a drastic change.'

''The makeup is on there to stay until they take it off. It takes 20 minutes to

A Klingon's best friend is his stunt double

Opposite pages following: Beneath the fierce warrior face of Worf lurks a rather handsome Michael Dorn.

In "Justice," Riker discovers that Klingons aren't in the custom of boasting about their uncanny physical abilities.

For battle, come to Worf. After all, there's no word in Klingonese for a simple "hello."

remove. After the care they take in putting it on, they don't *rip* it off, it's just a matter of undoing with a little alcohol here and there."

Beneath the latex and special makeup, Dorn is still exploring the possibilities of being Klingon.

"We're still settling into our own characters. After the first year of the series, everybody will loosen up and *become* their characters, so they don't have to concentrate that hard on exactly what's happening. They can just be themselves at times. At this point, for me anyway, it takes a great deal to play Worf. After I leave the set and makeup, I'm still twisted inside because of my character. Worf has to be this intense kind of guy. That memory carries over afterwards. I won't jump on somebody or kick their grandmother, but it *is* an emotional thing."

Dorn sees Worf as a bit of an outsider, the stranger in the strange land of *STAR TREK: THE NEXT GENERATION*. "In one scene, they're cracking jokes about something," he explains, "and Brent Spiner who plays the android Data, comes over and asks, 'What did I say?' I tell him, 'I don't understand their humor, either,' and turn back to what I'm doing.

"I look at my character as being in the same position as Spock was. He was basically the odd man out, whereas this crew is a little more understanding because of the time difference and such things. Basically, I consider Worf an outsider. However, there is *no* distrust simply because he is a Klingon. You can't work with people if you don't trust them.

"There is no chance of Worf reverting back to his old Klingon ways."

"My position on the starship is that even though I'm a lieutenant — which is not a commander — when the Captain and his exec are off the Bridge, I'm the one who sits in his chair. He wouldn't leave if he's wondering, 'When is this guy going to take my starship for a joyride?'"

One of the primary advances Dorn sees in the universe of *STAR TREK: THE NEXT GENERATION* is an increased tolerance. "You'll see more tolerance of things we're not used to, and not used to seeing," he explains. "The Captain has a counselor. That's one thing I was surprised about. The Captain takes input from many people, whereas in the earlier series, the Captain said, 'I'm in command; this is *my* ship. I'm beaming down.' The Captain always beamed down with the rest of the party. Jean-Luc Picard is a *delegating* captain. The counselor gives him impressions, but he still makes the decisions. He's more tolerant and more educated — not educated in terms of more intelligence, just a little more tolerant of other lives, other aliens, other races. You can equate many different things from the old series to the new. Basically, *STAR TREK: THE NEXT GENERATION* is different and *not* different at the same time; it's just a little more sophisticated." ●

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DATABASE Mission Briefings

Tasha Yar, Human Weapon

Garbed in mustard, Tasha Yar is always ready to come to the defense of Starfleet, no matter what the price.

Denise Crosby, a veteran of *48 HRS.* and *Desert Hearts,* has some definite ideas about her *STAR TREK: THE NEXT GENERATION* character. She describes Lt. Natasha "Tasha" Yar as being "chief of security on the ship," Crosby explains: That means I'm in charge of all defense operations on shipboard and off on all the Away Teams. I carry the big guns. I am trained in all forms of self-defense, machinery and human defense. My body is a weapon.

"I come from a failed colony, a really awful ghetto planet. It was really brutal and gruesome and violent." Those youthful experiences contrasted with her more positive days as a Starfleet cadet account for Yar's passionate loyalty to Starfleet. She is ever ready to jump to the defense of the organization that saved her from that "hell planet" she once called home.

Crosby explains her character further. "This is the *first* time she has held a position or rank of this kind on a ship. What I think Tasha encounters are many emotional questions and problems in dealing with a kind, i.e. Starfleet officers, whom she thinks are superior people to her."

While early series plans called for the security officer to be one tough woman, Yar has been softened. She isn't quite so aggressive. "I'm not the butch, little tank that I think was originally the idea for the kind of she-male that you might think of as the security officer. People tend to think of real tough, hard-line female/male types, but that's not Yar. We *don't* need to do that," Denise Crosby pauses, finally reflecting that her alter ego Tasha Yar is "tender but capable."

—Dennis Fischer

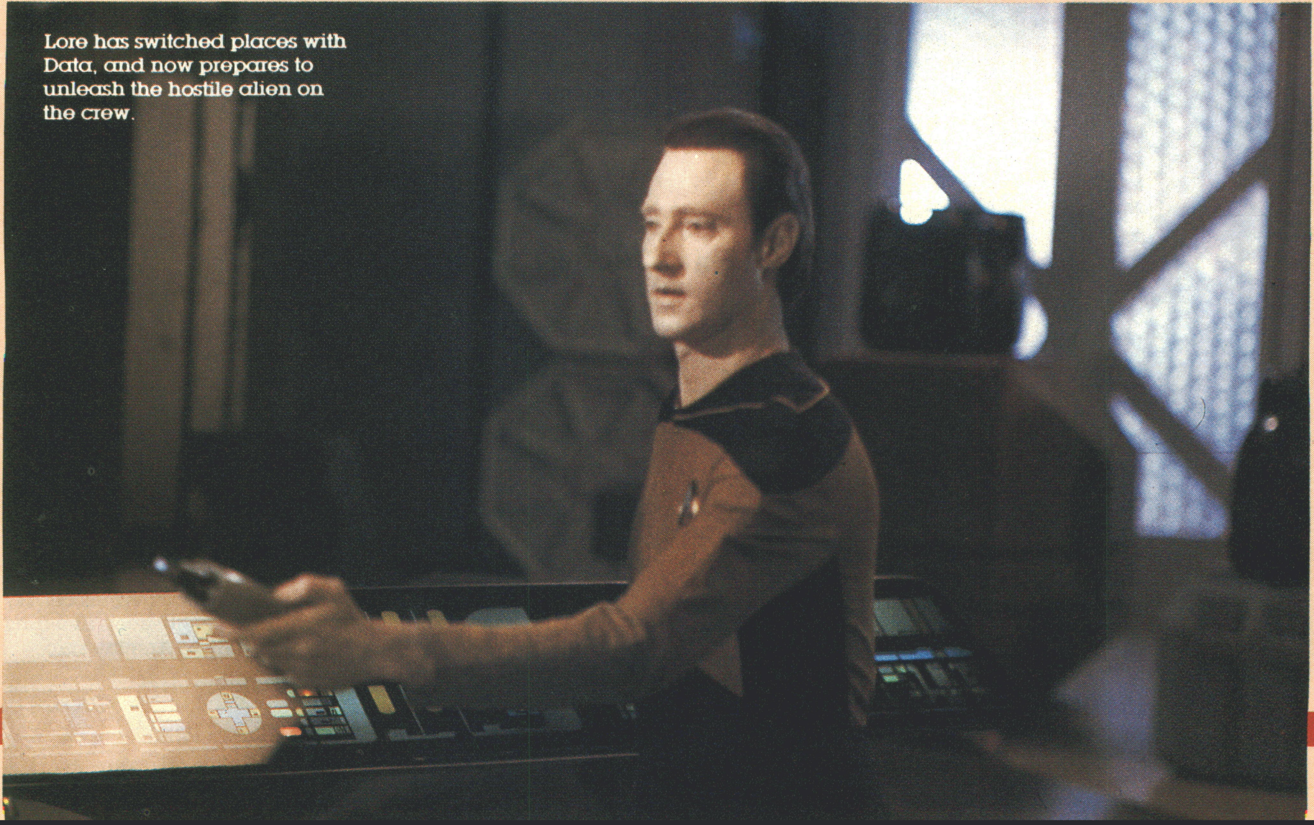
The "Datalore" Records

Behind-the-scenes: Ken Gilden (the double for Data) and actor Brent Spiner.

New episodes of *STAR TREK: THE NEXT GENERATION* will air through late March/early April. Then, the all-new exploits begin again as *STAR TREK: THE NEXT GENERATION* returns for its second season on local TV stations this fall. Join Captain Jean-Luc Picard and the crew of the *U.S.S. Enterprise* then . . . as the adventure continues.

Lore relays a message to a deadly alien life form awaiting an opportunity to destroy the *Enterprise*.

Wesley and Dr. Crusher, are the first to suspect that something's wrong with Lore when they find a battered Data.



Lore has switched places with Data, and now prepares to unleash the hostile alien on the crew.

Riker's Role

Commander William Riker is the youthful man of action of the *U.S.S. Enterprise*. Jonathan Frakes, who portrays Riker, notes that his character has something of the ladies' man aspect of James T. Kirk's personality.

"But why doesn't Riker have as many girls as Kirk?" Frakes asks with mock dismay. "You remember, don't you, in the first series, Kirk used to get them all the time. Getting the girls was *his* prime directive."

Will his character follow suit? "One can only hope," Frakes quips. But there's no question that Riker is ready to give in to what Frakes refers to as "the *primal* directive."

On a more serious note, Frakes sees Riker's prime duty as "providing the captain with the most efficiently run ship and most well-honed crew I can. I would say that Riker is driven to become a captain and therefore is more military than some of the other members of the crew." While Picard devotes himself to strategy, it is Riker's job to take charge of tactics, and he regards that task as a "sacred trust."

He is also involved in most of the action scenes. "I lead the Away Teams," notes Frakes, "but as Patrick Stewart has said, they're changing that policy somewhat. Meanwhile, I'm having a ball. It's good old American fun."

—Dennis Fischer

The Colors of Command

As in the first *STAR TREK* series, the color of the uniforms worn in *STAR TREK: THE NEXT GENERATION* designate what branch a crew member works for on the *U.S.S Enterprise*. There are no more straightforward red shirts, famed for being placed on disposable security officers in the earlier series and humorously credited (in one fan parody) as the reason why Admiral Kirk was reluctant to resume command of the *Enterprise* in *STAR TREK II: THE WRATH OF KHAN*. Now, the commanding officers of NCC-1701-D wear *wine* uniforms. A mustard outfit indicates that the person is involved in engineering and/or operations. Members of the medical corps and the sciences wear teal blue uniforms.

—Dennis Fischer

Wearing the wine color of command, William Riker's duty is to provide his C.O. with the most efficiently run ship possible.

In Wes We Trust

It's most appropriate that the youngest member of the *STAR TREK: THE NEXT GENERATION* cast is one of the saga's greatest fans.

Wil Wheaton, who delivered such a strong performance as Gordie in *Stand By Me*, is an avowed *STAR TREK* buff—and as Wes Crusher, he's now part of the TV adventure. Regarding comparisons of the new series to its predecessor, Wheaton comments, "I don't look at it as a comparsion or a competition with the old show because if it wasn't for them, we *wouldn't* be here today. I look at it more as a continuation of what's happening, and I don't see *why* anyone would even compare them. If our series came out today and didn't have the *STAR TREK* label, I think it would be successful because. . ." He stops for a dramatic pause, then adds with a smile, "Well, I like it. It's a good show.

"Many of my friends like *STAR TREK* a great deal, and the new series is essentially the same idea—traveling the galaxy and stuff like that. With things the way they are today—like AIDS and nuclear war—people are beginning to question *if* there is a future. *STAR TREK: THE NEXT GENERATION* says yes, there's a future. Tune in every week and watch," Wheaton smiles again, and adds wryly, "and send money to the cast."

The saga, of course, is the brainchild of Gene Roddenberry. "He's always there," Wheaton observes. "If you have a question that you need answered or if you're not sure about a technical term, Gene's always there for you. I've asked him about things for certain episodes where I wasn't sure what to do. You can always go to Gene or Mike Dorn [Worf] or Rick Berman [the series' supervising co-producer] 'cause they know the ship inside and out."

Although he has said that he "likes girls and would probably hang out at the mall if there was a mall on the *Enterprise*," Wheaton notes that Wes wouldn't really spend too much time there. "As Wes, I'm very into machines and the operations of a starship," he says. "In real life, I love to fiddle around with the prop gizmos. As far as my character goes, I spend time doing the typical teenage activities, but I don't think Wesley is the typical teenager at all. While most teens are hanging out at the mall or the local dance club, he would be in Engineering, working with the warp drive."

Regarding the series' special effects, Wheaton explains that "ILM's effects are done very subtly because they don't want the audience just to pay attention to the special effects. Character development and relationships are what we're concentrating on, with the exception of views out of the ship and the ever-so-popular orbiting-around-the-planet shot."

Mainly, as a *STAR TREK* fan, Wil Wheaton says, "I look foward to seeing every episode we shoot and to seeing *everything* come together."

—Dennis Fischer

As an Acting Ensign, Wesley hasn't yet received his colors, but this doesn't keep him from frequently saving the ship.

Medical Cases

Gates McFadden, a striking redhead, considers herself a serious actress. She appeared in numerous dramatic Broadway productions, only recently leaving her post at the New York University Graduate School where she taught acting. She also choreographed the elaborate Muppets movement in such productions as *Labyrinth* and *Dreamchild*.

Now, she's part of *STAR TREK: THE NEXT GENERATION*. "I play Dr. Beverly Crusher, the Chief Medical Officer on the *Enterprise*," McFadden explains. "I am of a rank second to Riker and I have the same rank. In the event that both Riker and Captain Picard are unfit to command the *Enterprise*, I would take over as Chief Commanding Officer, as I would be the chief *ranking* officer.

"I not only run all the medical units on the *Enterprise*, but I'm also very much involved in medical policy-making and medical research in the galaxy. My husband was a starship captain and Picard brought his body back to me. It's in question whether my husband died saving Picard or *exactly* what the circumstances of his death were."

In "Encounter at Farpoint," Picard feared some hostility from Dr. Crusher due to their past history. But in the best "first hate, then love" tradition, the two have grown quite close in subsequent episodes, turning to each other in private moments.

In addition, McFadden realizes that the Crushers will have to carry the burden of being the representative family aboard the *Enterprise*, a starship now manned by a great many families through the long voyage. Still, it's hard to seem typical when both mother and son are such exceptionally intelligent and capable humans.

Her name, though, is certainly *untypical*. Crusher is an odd and fearsome application for such an alluring physician. "It's meant to be lightly ironic," McFadden reveals. "It may derive from the old term 'bone crusher,' a nickname given to doctors. Now that's rather appropriate, don't you think?"

—*Dennis Fischer*

Despite her surname, Dr. Crusher is a member of the medical corps as designated by her teal blue uniform.

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Designing the *Enterprise*

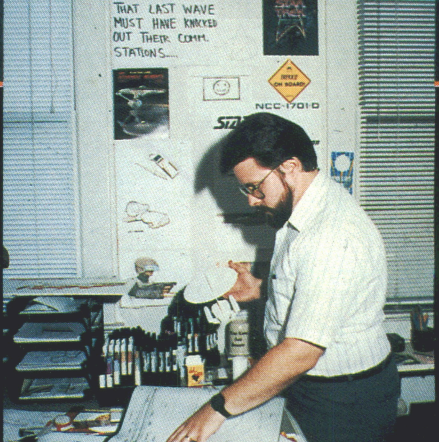
Mission Briefing

By DENNIS FISCHER

No longer a military ship, the Galaxy Class *Enterprise* is a space-faring village.

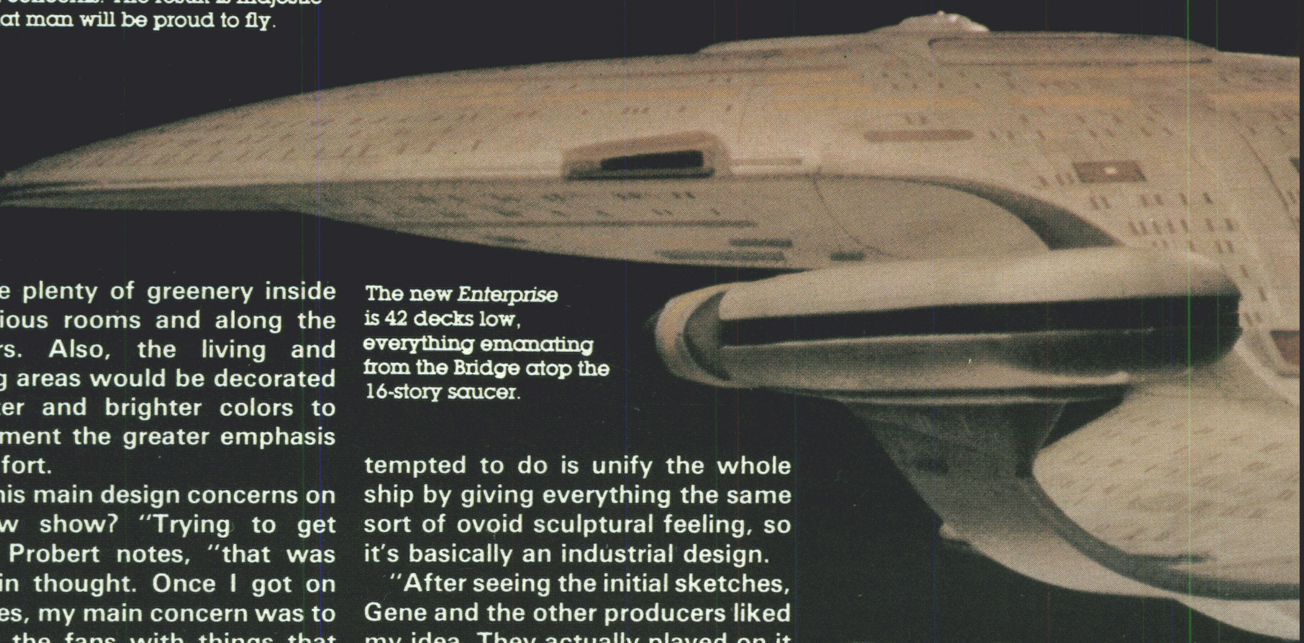
Andrew Probert and Rick Sternbach, a pair of topnotch science-fiction designers, are two of the men responsible for providing the new look to the *U.S.S. Enterprise*, its interiors, and much of the equipment. In fact, Sternbach is assembling a technical manual filled with drawings and blueprints of material from *STAR TREK: THE NEXT GENERATION* for publication as a book. Sternbach and Probert previously worked for Gene Roddenberry under designer Harold Michaelson on *STAR TREK: THE MOTION PICTURE*. They've enjoyed being able to give the subject another go. On *STAR TREK: THE NEXT GENERATION*, they're working with veteran production designer Herman Zimmerman.

The new *Enterprise* was conceived more as a space-going apartment block than as a military vessel. One of the principal concerns for the designers was coming up with interiors that would be more open and comfortable for the numerous passengers inhabiting the ship during its lengthy voyage. As a result, Probert suggested that


NO COMMANDER.
THAT LAST WAVE
MUST HAVE KNOCKED
OUT THEIR COMM.
STATIONS....
NCC-1701-D

Andrew Probert uses 20th Century know-how to create a 24th Century future.

In the future, aesthetics will surpass technical concerns. The result is majestic vessels that man will be proud to fly.



The new *Enterprise* is 42 decks low, everything emanating from the Bridge atop the 16-story saucer.

there be plenty of greenery inside the various rooms and along the corridors. Also, the living and working areas would be decorated in lighter and brighter colors to complement the greater emphasis on comfort.

And his main design concerns on the new show? "Trying to get work," Probert notes, "that was my main thought. Once I got on the series, my main concern was to provide the fans with things that they had been looking forward to and things that hadn't been realized. As designer, my main hope was to make the *Enterprise* larger and make the design exterior more of a cohesive unit."

The new *Enterprise*, in addition to being longer, is rounder and makes more use of sweeping curves than straight lines, though it maintains the original's basic configuration. Comments Probert, "If you look at the original TV *Enterprise*, it had two long cylinders stuck to a stubby cylinder with flat sticks and a neck attached to a saucer, so you have many different design cross-sections. What I've attempted to do is unify the whole ship by giving everything the same sort of ovoid sculptural feeling, so it's basically an industrial design.

"After seeing the initial sketches, Gene and the other producers liked my idea. They actually played on it by rationalizing that in the future, our art forms will hopefully surpass our concern for technology. Therefore, we could design and build something that we were proud to fly around in; the technology being a given at this point."

The Bridge has been redesigned to give it an open, almost living room feel. Unlike the original, it has carpeting, which is not only attractive, but cuts down on the ADR (automatic dialogue replacement or dubbing) needed for Bridge scenes, a persistent problem on the earlier series' Bridge. "As far as the interior," Probert continues, "Gene didn't want people hunched over their instruments waiting for something to happen every week. He wanted the feeling of a living room—almost a computer center feel. It was my concern to make the ship warmer and to incorporate wood and other natural colors to enhance the need for that sort of thing. Our mission crew is out there for 15 to 20 years as opposed to five. With that longer duration, we all felt that the crew should have something more to look at than just sterile walls."

A strong design element, not only on the new Bridge but elsewhere, are Michael Okuda's graphic designs. Probert refers to them as "frosting on the cake." Rather than a random series of blinking lights, Okuda has designed complex and visually arresting read-out screens providing data and giving constant read-outs on ship maintenance. "Mike has been able to give us essentially a new look graphically in creating our new control surfaces, and he has been able to maintain a unity of design for all the touch sensitive or voice-activated control surfaces," Probert says.

Meanwhile, paintings and sculptures are scattered through the ship, as evidence that the crew has an artistic sense of their own. "Rick Sternbach is providing much of the artwork for display. I've done one painting that's in Sick Bay. Rick and I worked together on a painting in the Captain's office," Probert notes. "We also built a star exploration starship model for Captain Picard's office."

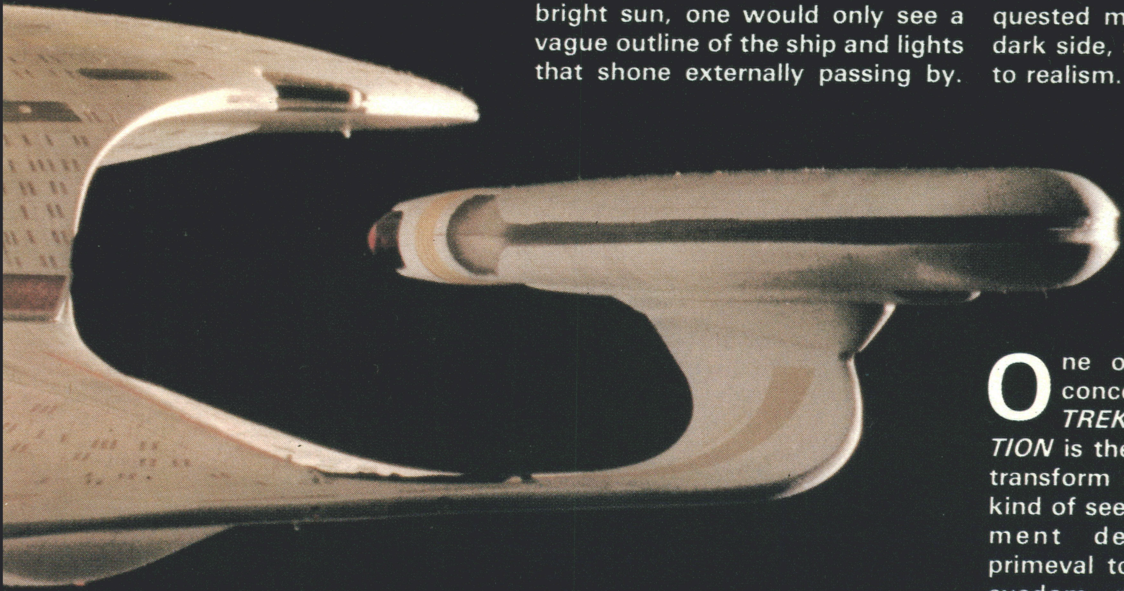
Additionally, Probert is charged with designing the look of any ships that the *Enterprise* may encounter—like the fearsome Ferengi and their alien vessels. Probert has also sketched a preliminary shuttlecraft design that's far different from the box-like original. The shuttlecraft is now more egg-shaped with small curved nacelles on either side that make it look a little like a yellow toy frog.

In this new era, Probert says that aesthetics has overtaken technology. Additionally, the new *Enterprise* is 42 decks low, everything emanating from the Bridge atop the 16-story saucer. The impulse engines and shuttlecraft hangars are both at the back of the saucer section.

One of Probert's early concerns on *STAR TREK: THE MOTION PICTURE* was that the *Enterprise* should be lit more realistically—that is, when it is distant from a major light source such as a bright sun, one would only see a vague outline of the ship and lights that shone externally passing by.

"This *Enterprise* will be realistically lit if you assume that all solar systems have 12 suns," announces Probert. "They are *trying* for a quasi-realistic lighting situation. Producer Bob Justman specifically didn't want realistic lighting. He asked more for reflective lighting so you can see the ship's overall shape. It's so different now, that by hard-lighting it from one side, the natural form would have been too elusive; so, he has specifically requested more bounce light and a dark side, so they're getting closer to realism."

"My primary design responsibilities here have been the scientific and technical systems."
—Rick Sternbach

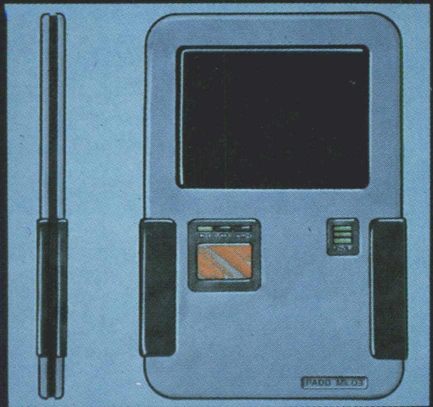


One of the fascinating new concepts introduced in *STAR TREK: THE NEXT GENERATION* is the Holodeck. It's used to transform a limited area into any kind of seemingly endless environment desired—from forest primeval to San Francisco private eyedom—mostly for recreation. "The Holodeck is a new recreational/research space aboard the *Enterprise*, which Gene has conceived as supplementing recreational requirements on a mission of this duration," Probert explains. "Basically, it's a combination of holographic images and transmuted matter similar to the transporter mechanism that's able to create reality combined with a hologram."

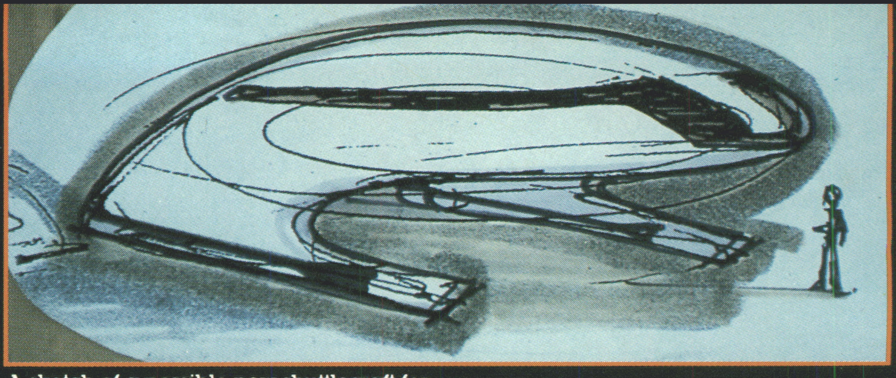
"It utilizes micromanipulated force fields," Rick Sternbach adds.

Photo: David Gerrold

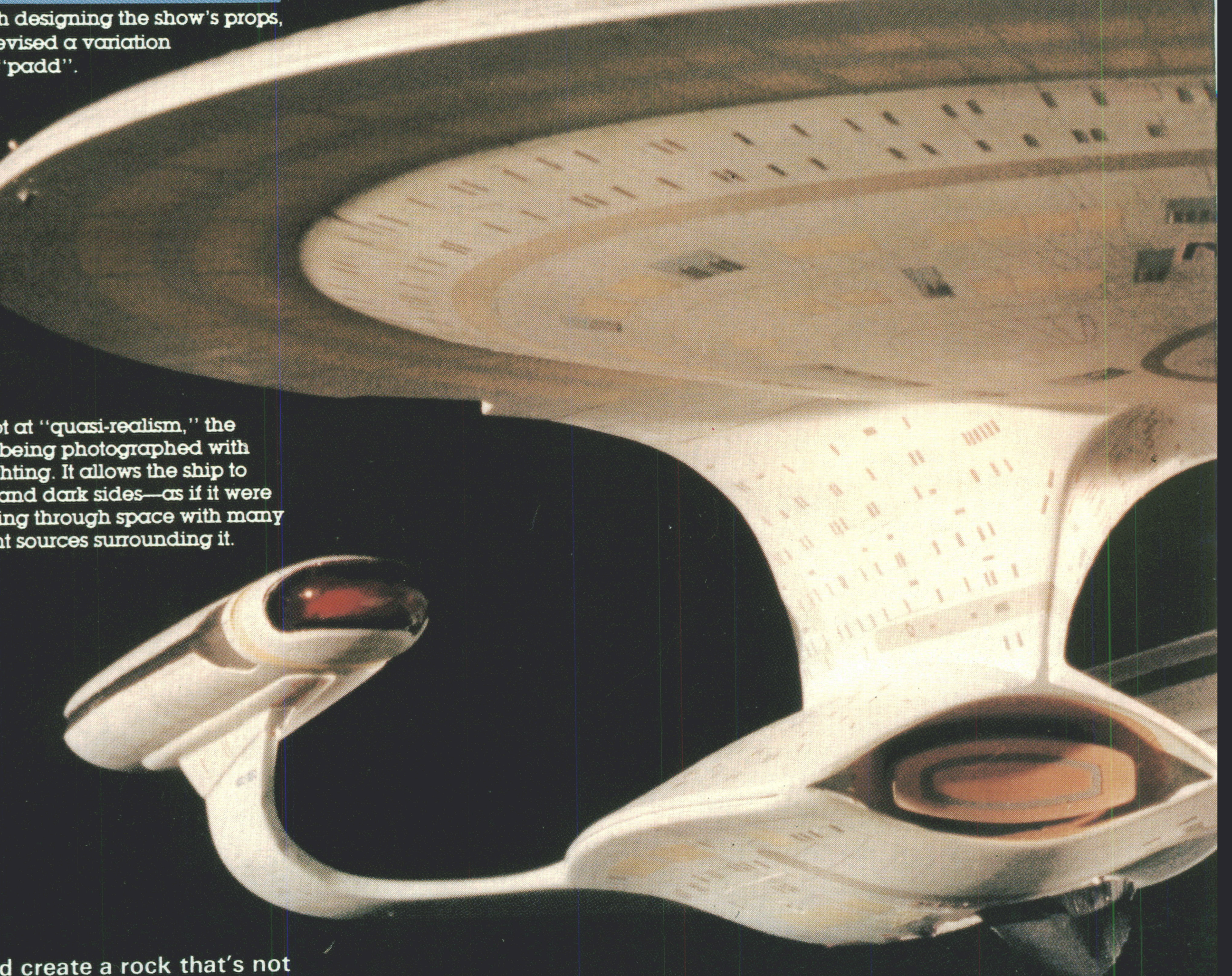
Early in production, Rick Sternbach gives the OK for Gene Roddenberry & friend to come aboard the spacious "living room" model of the new Bridge.



Charged with designing the show's props, Stembach devised a variation on the legal "padd".



A sketch of a possible new shuttlecraft for the *Enterprise* by Probert.



In an attempt at "quasi-realism," the *Enterprise* is being photographed with reflective lighting. It allows the ship to have bright and dark sides—as if it were really traveling through space with many different light sources surrounding it.

"You could create a rock that's not really there. You can have *whatever* you want."

"You could, for instance," Probert continues, "re-create the plains of Mars or the Alps. We're assuming the Holodeck will have a storage of loose material to transmute. The transporter mechanism changes matter to energy and back. If the Holodeck has a resource of matter, it can take that and create reality, physical reality, so there is wet water, hard rocks, apparently living plants, apparently living creatures. You could conceivably go on a dinosaur hunt on the Holodeck.

"In one episode ["Code of Honor"] we see Security Chief Tasha Yar improving her hand-to-hand combat skills with the use of a holographically created opponent. So, that's a physical reality. The holographic side extends the boundaries of the space to infinity, so you could be standing on a mountaintop and see a vista if you wanted to. It's a combination of two technologies providing environments that are, to all intents and purposes, *real*. Rain, wind, any particular atmosphere."

The Holodeck itself is always visible as a portal or the foyer of the gateway into these artificially created dimensions. "When this room creates an environment, this remains visible, and it's your *only* means of finding the door. It has controls built into it or you can take it with you and change them as you are there," Probert says.

One of Paramount's largest soundstages has been set aside to serve as the planet set for *STAR TREK: THE NEXT GENERATION*. The set is a rocky, desert environment. A big pit, built in, can serve as ravines, tunnels or meeting areas as needed. It is surrounded

"There will be no mistaking this ship as being anything but the *U.S.S. Enterprise*."
—Andrew Probert

by an enormous cyclorama on which gelled light will project alien skies. "One of the ways they hope to cut down on expenses is to reduce the number of times we go on location," Probert says. "Hopefully, they'll be able to redress that stage to look like different environments. They're hoping that no one will notice that the mountains end abruptly. The original series had a backing very similar to ours."

Despite the enormous amount of funds expended on *STAR TREK: THE NEXT GENERATION*, it still operates under budget restrictions. Accustomed to the *STAR TREK* films, fans expect "movie quality" from the new series and the creative personnel of *STAR TREK: THE NEXT GENERATION* know that. "I'm *extremely* proud to be an integral part of the look of this show." Probert says. "It's nice to have veterans such as Gene Roddenberry, Bob Justman and Eddie Milkis [all of whom worked on the original series, though Justman and Milkis have since departed for other projects] give me as much credibility as they can. I'm very proud they've let me get away with as much as I have."

Rick Sternbach has become an esteemed science-fiction illustrator, having done many impressive astronomical paintings for the KCET-TV series *Cosmos* as well as covers for various science-fiction novels. He has a strong background in science and technology and rigorously applies that to his work, providing his special input for *STAR TREK: THE NEXT GENERATION*. One of his previous projects was illustrating a book which speculated on how spacecraft would develop from the space shuttle to the *Enterprise* of *STAR TREK: THE MOTION PICTURE*. "We had to come up with *specific* advances in technology," Sternbach notes of that project. "How did we get the warp drive? How did they discover the transporter effect? That kind of thing. So, we came up with all these great discoveries and rationales for why things worked.

For this latest *STAR TREK*, Sternbach is designing the landscapes and the various props used on the series. He has added such touches as employing references to a Bussard Ramjet system in engineering, a speculation on how spacecraft might scoop up matter for various purposes on interstellar journeys. "We know the science, so it's easy for us to put it in properly and use it judiciously," Sternbach says. "In the case of the Bussard system, we are using electro-magnetic ramscoops on the ship to replenish the matter supply. We figured out the entire warp system.

"We didn't have a chance to do this on the first film, so we did it here. We started from the basics—you have a tank of matter, you have a tank of anti-matter. How are you going to get those to react? What are you going to do with the power? How does it get sent up to the warp nacelles? We have a two-part situation here. The first is the design itself, something that the audience can enjoy, but the second is that we get to do all this great science which has an air of plausibility to it. We're trying to make those two elements work together. And I think the audience

"My enjoyment comes from the design challenges."
—Rick Sternbach

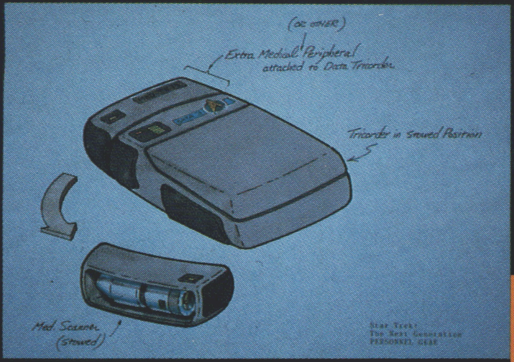
Both the impulse engines and the Shuttle Bay doors are located in the saucer's rear section.

will ultimately appreciate that, even if they *don't* understand all of the little bits of terminology. We're just trying to keep the jargon correct and trying to keep writers from going a little too bogus and haywire with the science."

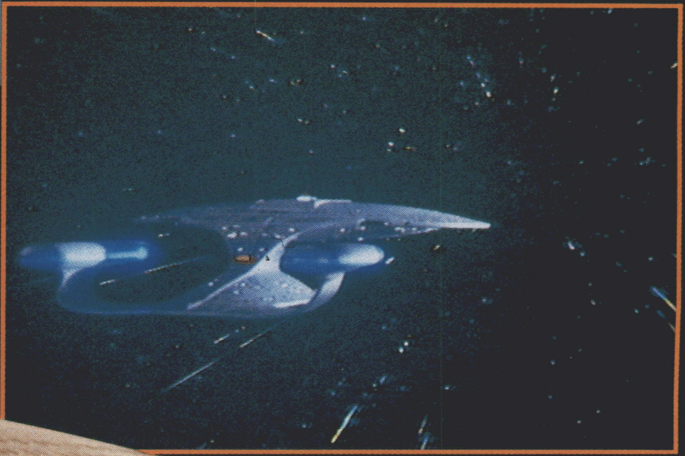
The communicator seen in the earlier *STAR TREK* series has been eliminated. Now, there's a more sensible solution to communicating with the ship. Each insignia (worn on the uniform) has a communicator built into it. The communicator activates on touch and also continuously monitors the medical/life readings of each Away Team member. Two other famous accessories, Phasers and Tricorders, also have a more modern look.

"My primary design responsibilities here have been the scientific and technical systems, sort of shaping those, and many hand props," Sternbach reports. "As Andrew says, we're working together; we bounce ideas back and forth. I've been working on many major prop designs—the Phasers, Tricorders. They're different from the original series Phasers in that Gene specifically wanted to get away from the pistol look, so there's no pistol handle. We have more of a flat device. Right now, we have two classes of Phaser. We have a small hand Phaser. We originally nicknamed it 'the Keychain' because it was so small it fits on the crew uniform. The larger Phaser is a more potent weapon. We've joked about the fact that it might take off the top of a mountain 10 miles away, so it's a heftier unit. We are imagining that *if* we could look inside one of these things, there might be some exotic power supply, some strange accelerator, coils, crystals... Who knows what? The emitter at the front end shoots this beam out.

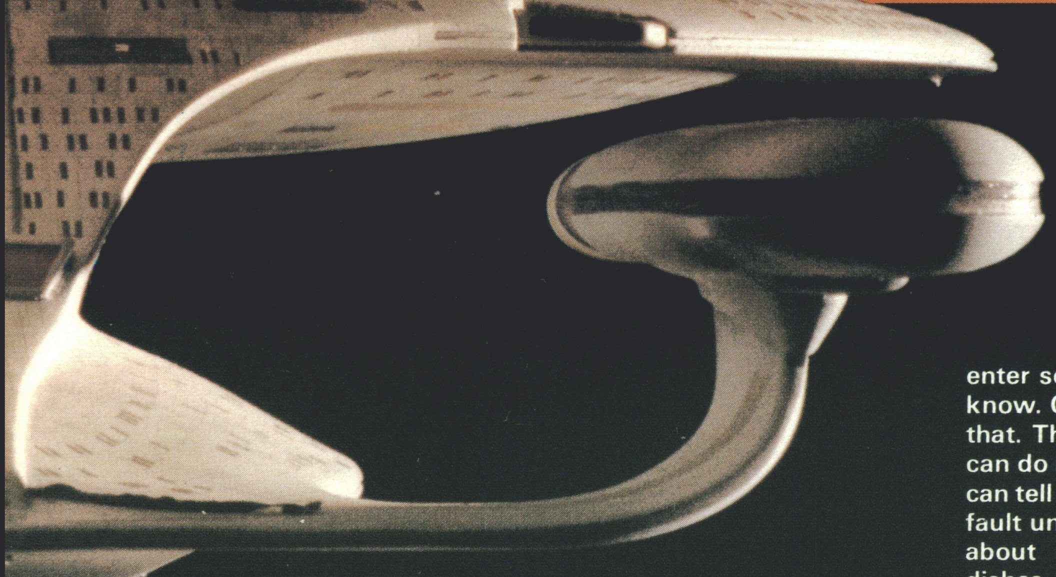
"Originally, the Phaser was supposed to disrupt molecular structures. It makes everything fly to pieces, and from a filmmaking standpoint, it doesn't matter what the hell's in there. It just has to point at something, emit a beam via optical effects, and cause something to either burn or explode, or perhaps stun someone. We recognize that we need something for the actor to use, but again we're trying to tie the science together, even if we never understand *exactly* how a Phaser works. Some writer may come up to us and ask, 'How does it work?'


(OR OTHER)
Extra Medical Peripheral attached to Data Tricorder
Tricorder in Stowed Position
Med. Scanner (Stowed)
Star Trek: The Next Generation PERSONNEL GEAR

The new Tricorder (which can be folded in half and stored in a small pouch) is a very useful piece of equipment for Away Teams.



More than 20 years later, the *Enterprise* keeps on trekkin' as the adventure continues with a new generation.



Something in the story may hinge on what's inside, and we want to be ready with an answer, so we're doing little background bits as we go along."

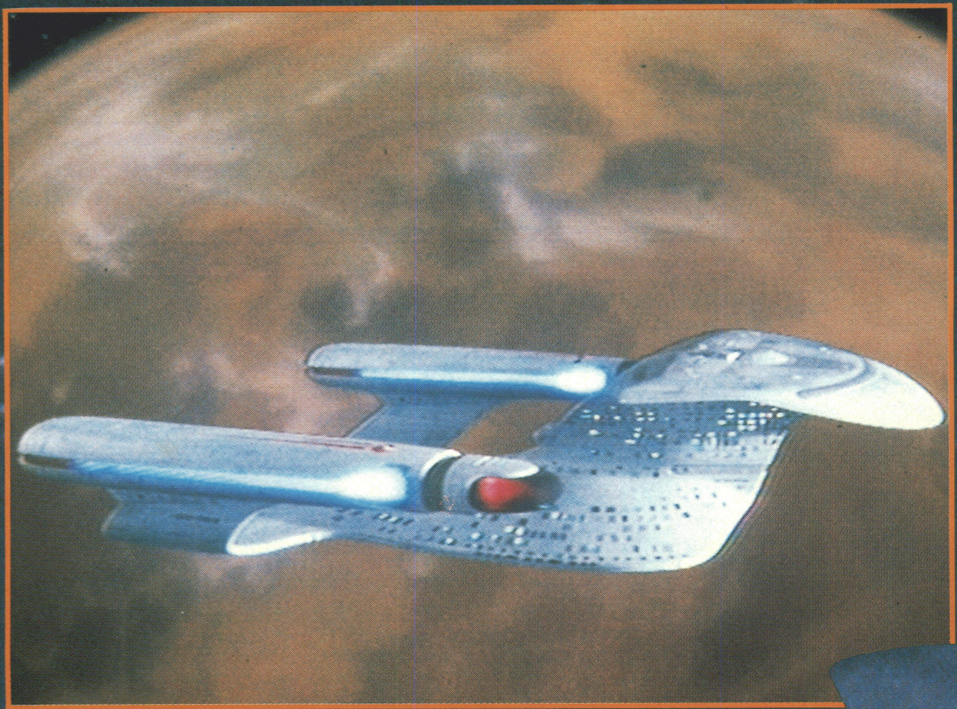
Given the peaceful mission of the *Enterprise*, it's standard order that the Phasers be set on stun unless otherwise instructed by a ranking officer. The old hyposprayer will be back in a new form for Dr. Crusher to inject people with to combat diseases. It's also being more clearly established that the transporter is designed to filter out infections and decontaminate people beaming up before releasing them on the ship.

"The design reference for our new Tricorder is the hand calculator, a programmable computer like an HP," relates Sternbach. "The old, original Tricorder was a fairly bulky unit with all kinds of flaps and pop things and the screen. It was a fairly large unit that you had to carry on a strap on your hip. The new Tricorder folds in half and fits in a small pouch. We're assuming electronics has gotten sophisticated even beyond the original Tricorder, which was a marvel of technology but this *is* now a century later.

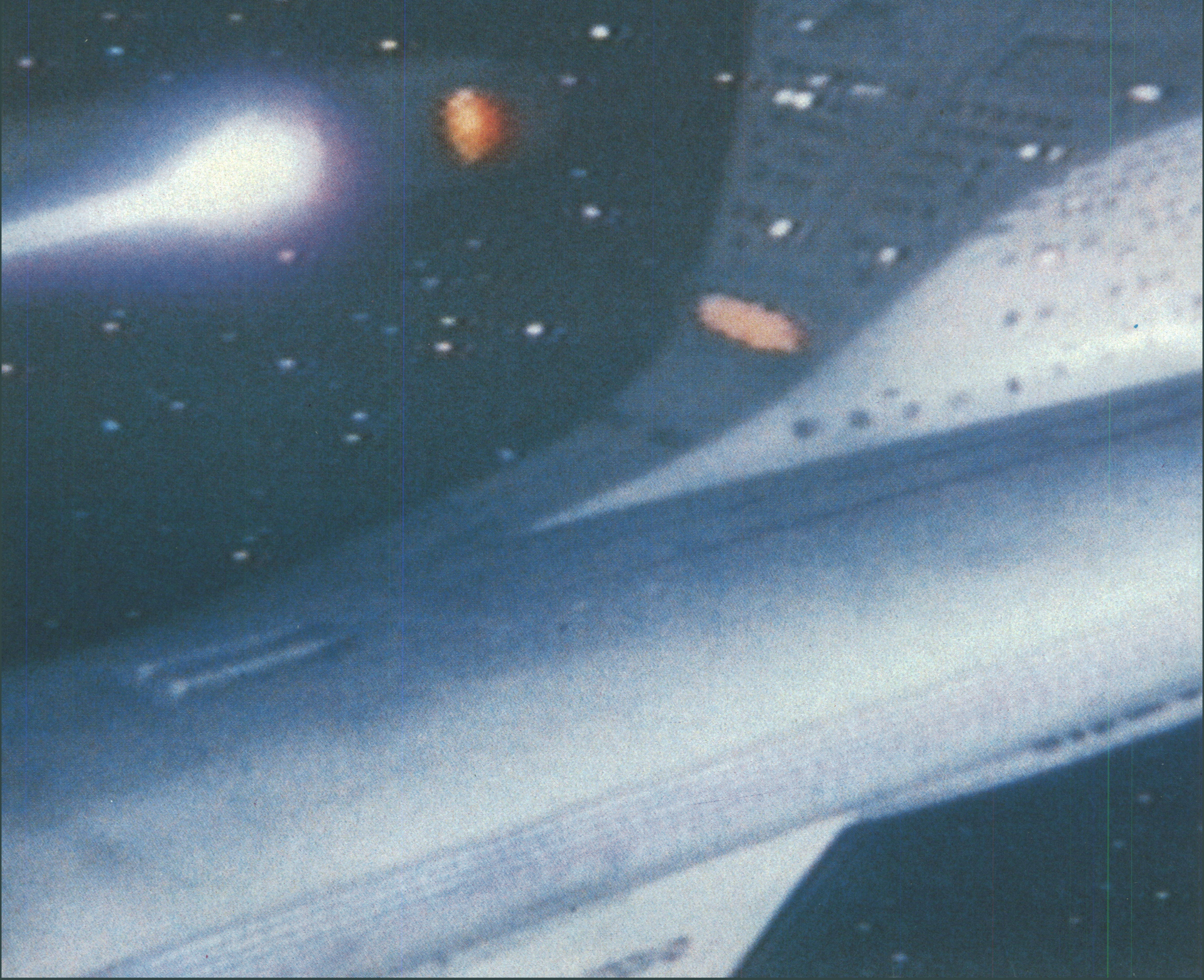
"The Tricorder will still have many functions built into it. It's a smart device, with built-in artificial intelligence capabilities. It knows if you have made a mistake; if you enter something incorrectly, it will know. Computer systems today do that. The Tricorder can analyze—it can do lots of number crunching, it can tell you if there's an earthquake fault under your feet, it can do just about everything but wash the dishes. So, our crew members are carrying those on their Away missions.

"We have lots of other related scanning equipment: electromicroscope, kinds of analyzing gear, things like that. Whenever we need a new piece of technology—weapons, medical, anything—we'll see the script, the producers will ask us to come up with the design, and we'll start on it. We're doing that—the various pieces of hardware that you see on the sets or on the planets. They are also asking me to help design the look of the different planets that we'll be visiting. My background in art is mainly astronomical and the space hardware field, so planets come rather easily."

Thus far, no stories have been



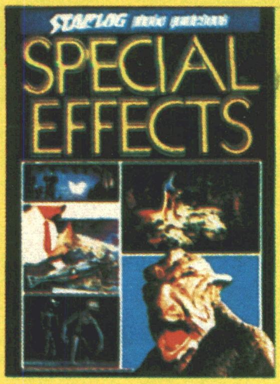
Although it has always been rumored that Starfleet vessels can separate into two, it wasn't until the *Enterprise*'s "Encounter at Farpoint" that this was viewed as a fact.



set on non-Class M type planets, i.e. those *without* breathable atmospheres such as an asteroid or a planet like Venus. Nevertheless, Sternbach hopes to tackle one of those planetary settings somewhere down the line.

In the meantime, everyone is dedicated to creating spectacular science-fiction adventure. "All the craftsmen are putting their guts into it, the actors, all of the main cast, everyone is working together very well," Sternbach says, disclaiming reports of slowness in finishing scripts. "We've been told that the same thing happened 20 years ago, that it was difficult to get really dynamite stories at the beginning, but as the steam picked up, more stories came in. I don't know. I can't see things from the production office side because we are here in the art department, designing. We *are* getting stories. We're out. We have a schedule. We're shooting. We're designing. So, there's *no* slowing down here.

"And I wouldn't rather be doing anything else right now than this series. I've never really been a full-blown Trekker, my enjoyment comes from the *design* challenges," reveals Rick Sternbach. "I like *STAR TREK*, but I'm not a raving fan. I think that would have gotten in the way. I like to look back on the original show and the features and just step away from this production and look around and see what happened then, what's happening now, and know that there isn't *anything* like this happening! A major science-fiction film may come along, you work on it for six months, a year, whatever, and then it's gone. *STAR TREK hasn't* done that. It hasn't come and then, poof, gone. *STAR TREK* is forever." ●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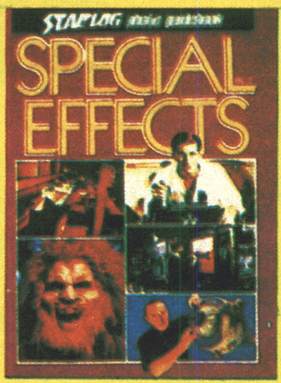
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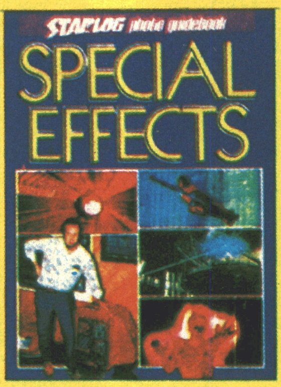
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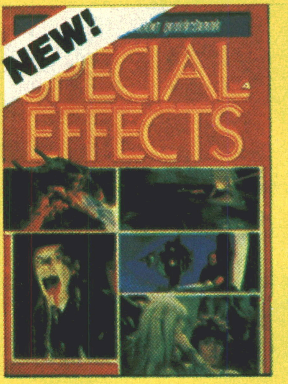
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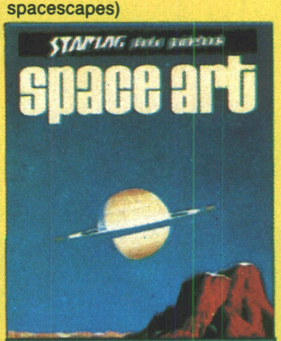
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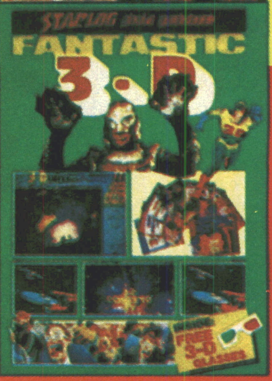
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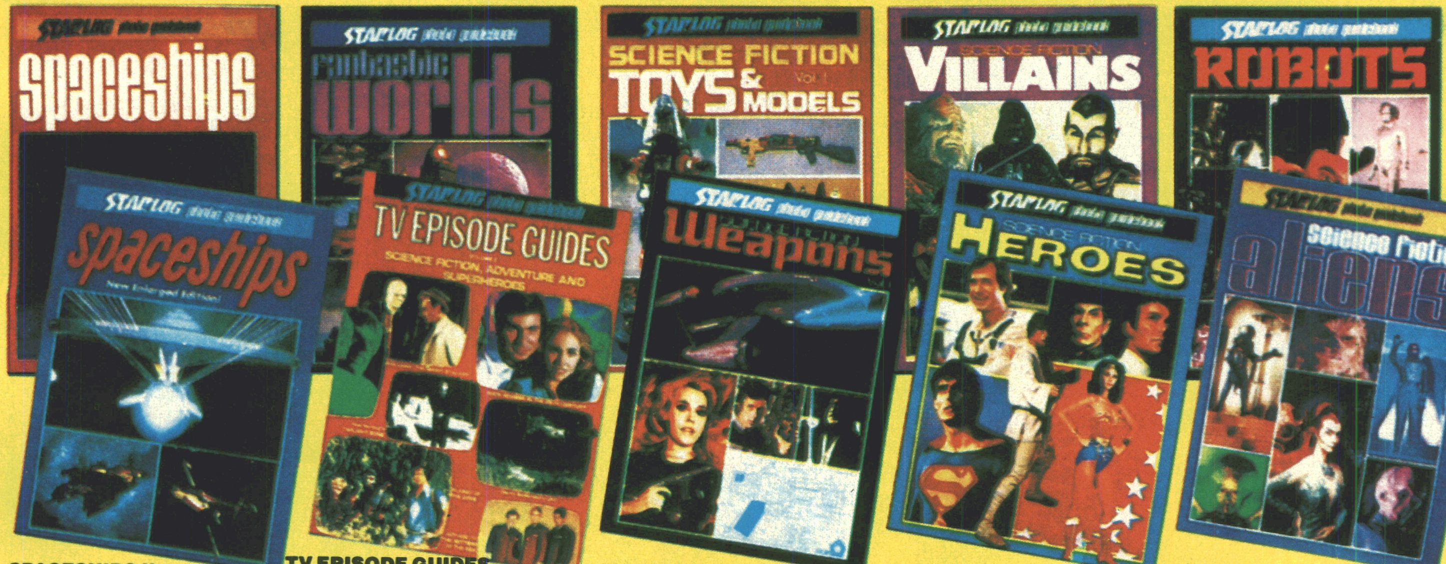
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Mission Report

Based on STAR TREK Created by GENE RODDENBERRY

Synopsis for STARLOG by JOHN H. SAYERS

Captain's Log, Stardate 41590.5. We were close by when a Federation colony in the Sigma III system sent an urgent call for medical help. An accidental explosion has devastated a mining operation there.

"We are racing to the site at Warp Nine, and Chief Medical Officer Beverly Crusher is preparing her medical crew to treat the injured at the colony."

But as soon as Captain Jean-Luc Picard snaps off his log recorder, the automatic alarm systems of the Galaxy-Class *U.S.S. Enterprise* switch on, sounding red alert.

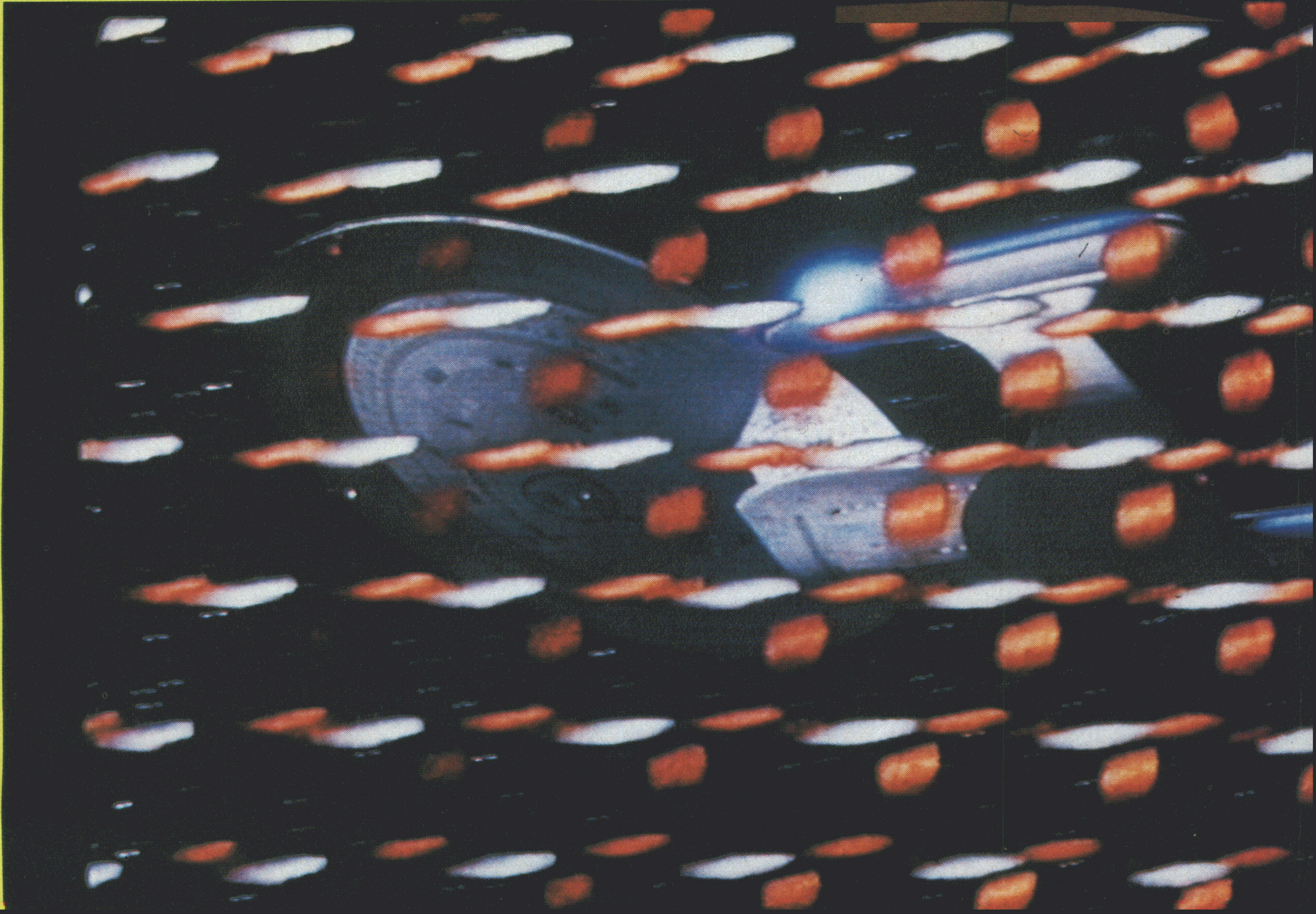
On the main viewing screen, the Bridge crew sees a sparkling grid form and stretch out for what seems to be the width of the galaxy—and directly blocking the path of the *Enterprise*.

Lt. Commander Data, Picard's android science officer, reports the obvious. The grid is identical to the one encountered at Farpoint.

Suddenly, the Bridge crew must shield their eyes from a brilliant flash of light. It is the Q entity, returned to tempt the *Enterprise* crew with the possible realization of their most impossible dreams. Laughing, Q takes the shape of a Starfleet Admiral.

The being calling itself Q had plagued Picard on his very first mission in command of *Enterprise*. At that

"All the galaxy is a stage," or so Q paraphrases as he returns to play with the crew.



The *Enterprise* encounters a familiar energy barrier.

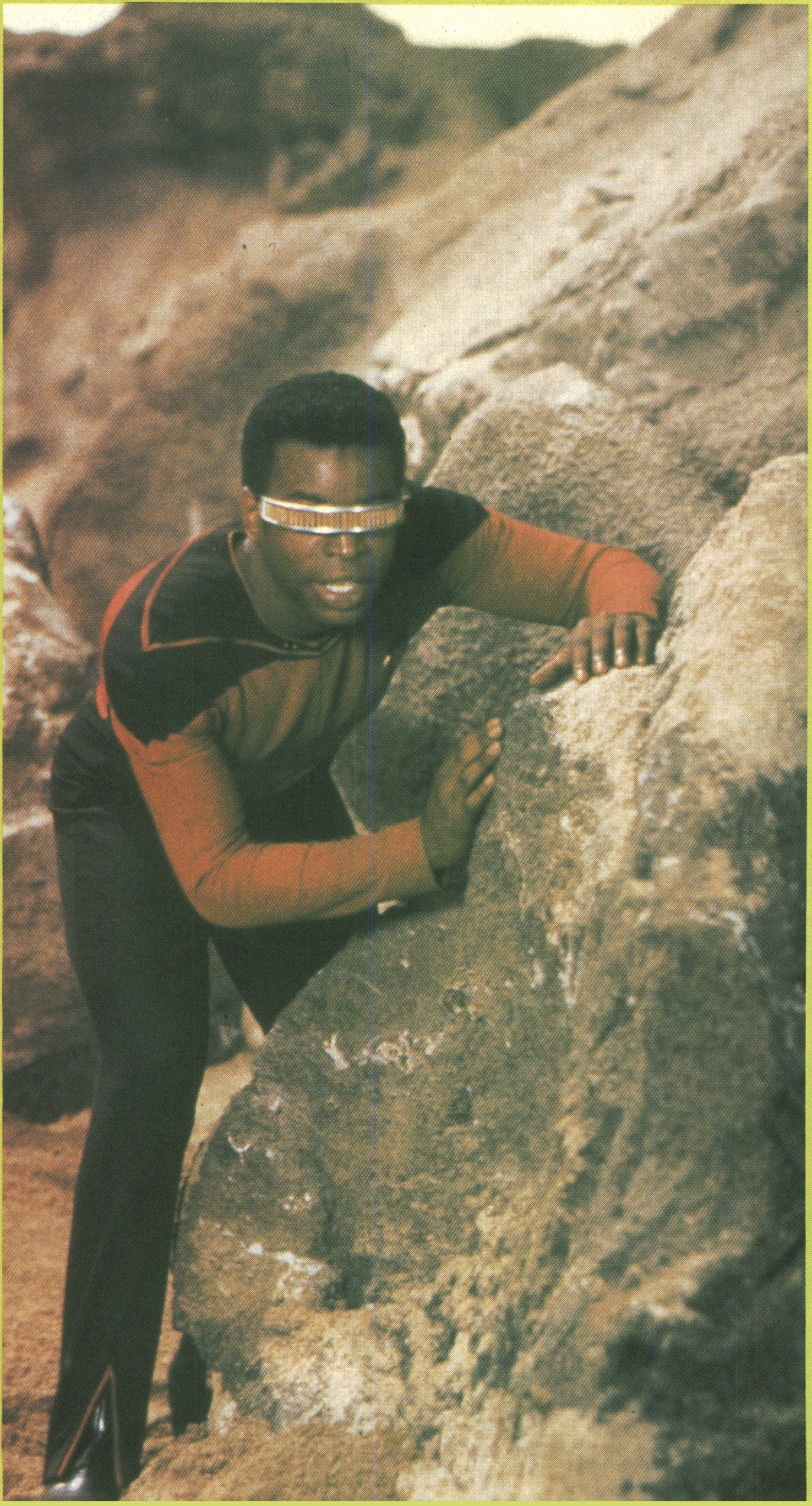
time, Q seized the ship, condemned all humans as savages, and tried the Bridge crew in a post-atomic 21st Century court of horrors.

After a "provisional stay of execution," Q interfered with Picard's mission, threatening to convict all humans as ignorant savages if, in their dealing with differing life forms, the *Enterprise* crew made the slightest error.

Yet, on that fateful encounter, Picard bested the arrogant being. What can Q want with them now?

Begrudgingly, Picard agrees to hear what Q has to say—*after* their urgent mission in the Sigma III system. But arrogantly, Q demands to be dealt with immediately.

Q teleports the Bridge crew to a barren wasteland, where La Forge watches over possible attackers.



Jean-Luc Picard finds himself in a frustrating position. How does one reason with an unreasonable—and all-powerful—alien life form?

Q has something—or someone—else on his mind. Moving his attention from the "stodgy old captain," the alien asks First Officer William T. Riker what he thinks.

Riker dismisses Q's offer as further unnecessary games. But those are magic words to Q. The game's afoot—but it will be Q's game, a deadly, mysterious game.

And Captain Jean-Luc Picard is alone. Riker, Data, Worf, Yar, Lt. Geordi La Forge—and Q—have all vanished in a burst of brilliant light.

The first to assess the new location of the Bridge crew is Data. He reports that it is a Class-M world with gravity and oxygen within acceptable limits.

Q, now dressed in an elaborate uniform from Europe's Napoleonic Era, beckons to Riker. Q stands outside a campaign headquarters tent.

The quixotic Q wants to plan the game. He quotes again from human literature, citing Hartley who said, "Nothing reveals humanity so well as the games it plays."

The First Officer quietly sizes up his adversary. What does Q want?

Q is candid, perhaps entirely too much. The Q entity is intrigued by

The rules for Q's game are simple: There are *none*, as he pits the crew against animal-soldiers.

humanity. He hopes that these games will show the human qualities of change and adaptation so that the Q might evaluate and adopt them.

Smiling, Q lays out the rules for his contestants. First, the game is to be completely unfair. Second, there must be something to win and something to lose. If Riker's crew wins, he will gain the "greatest possible future" he can imagine. If they lose, it means death.

Jean-Luc Picard is a frustrated man. Nothing works—sensor equipment, ship's computer, intraship communication, turbo-lift doors—nothing. He can't even make a Captain's Log entry.

Q appears to taunt the Captain, looking engagingly alien in his French Army Marshall uniform. Seeing Q—and quite despite himself—the French-born Captain smiles.

"One takes what job one can get. For example, your log entries." Q clears his throat, and begins: "Starlog, Stardate today. This is Q. The *Enterprise* is now helpless while its Bridge crew plays out a game whose real intent is to test if their First Officer is worthy of the greatest gift the Q can offer."

The Captain is pleased. He expects Riker to defeat the alien. Q suggests a wager: Picard's command of the *Enterprise* vs.—at Picard's insistence—Q's avoiding humanity forever.

Q struts into the Ready Room, and peruses Picard's copy of *The Complete Works of William Shakespeare*.

"Why the games?" Picard wonders.

"Your human Shakespeare has already explained it," Q says, "and so well: 'Life's but a walking shadow, a poor player that struts and frets his hour upon the stage, and then is heard no more. It is a tale told by an idiot, full of sound and fury, signifying nothing.' "

Suddenly, the ways of Q become less puzzling to Picard. The Captain decides to test his theory. He quotes from Shakespeare with conviction: " 'What a piece of work is man! How noble in reason! How infinite in faculty. In form, in moving, how express and admirable. In action, how like an angel. In apprehension, how like a god.' "

This strikes a nerve with Q. He nervously asks Picard if that is mankind's future.

Picard assures the alien that it is.

Q leaps to his feet, throws the book at Picard, and vanishes in a blinding light.

While Captain Picard has won this skirmish, he does not smile. He knows that there is a larger war to come.

Back on the desert planet, the Bridge crew makes preparations for their own war. Enemy soldiers are headed toward them, carrying powder ball and muskets. Still, such ancient weapons would be no match for Federation phasers.

Riker is suspicious. Q would give no advantage. The crew tests their phasers, but all work perfectly.

Returning from a scouting expedition, Worf reports that the enemy is not really human, but strange animal things all dressed up in military uniform.

And then, the enemy is upon them. Another surprise: the ancient "muskets" actually fire phaser blasts! The Bridge team is outnumbered and ill-prepared.

Riker turns to Data for advice—only to find that it isn't Data at all, but Q in Data disguise. Q tempts Riker, suggesting he has the power to save his crew, the power of Q, if only the human will use it.

And with that, the ersatz Data vanishes, replaced by the real android. But it is too late. The animal soldiers have overrun the encampment, and

A Q in Data disguise tempts Riker with ultimate power.

Phaser muskets armed, the animal things rush the Starfleet officers.

Riker's team will be slaughtered in moments.

The voice of Q booms out around them, urging Riker to use the power. With little alternative, a frenzied, puzzled Riker waves his hand. His colleagues vanish in a flash.

Riker stands, gaping, at what he has done—and at what he can do. Then, he sits, smiles and laughs long and loud.

On board the *U.S.S Enterprise*, power has returned, displays come to life, and communication is restored. Captain Picard returns to his command post, and checks his ship's status. All is as it was before. There has been no interruption in course or speed.

To complete the return to status quo, all of the absent Bridge team suddenly reappear—with one notable exception: Commander William Riker.

But Captain Picard believes him safe and commands that *Enterprise* proceed on its mission to Sigma III.

Elsewhere, Riker eyes his benefactor. He knows Q must want something desperately in order to bestow this great and wonderful gift. But what?

The alien wants to know more about the human condition. Riker has been selected to become a part of the Q, to bring the human compulsion to the Q, so that it may be understood.

Riker, disgusted, refuses the offer.

Oh, there's so much more work to be done, thinks Q. He studies Riker, waves his hand, and suddenly, the entire Bridge crew—including Captain Picard and Wesley Crusher—have returned to the desert planet.

Once again, the animal soldiers are upon them, and there is no time for anyone to react. Worf is bayonetted through the stomach. Wesley rushes to Worf's aid, and is bayonetted. Both are killed instantly.

Angered, Riker shouts and waves his hand. Suddenly, a Q-like grid stops the animal things in their tracks. With another sweeping gesture, the entire crew returns to the *Enterprise* Bridge, intact, whole and alive. And all thanks to that very powerful William Riker.

Captain's Log, Stardate 41591.4. Twelve minutes out from Sigma III, where survivors of an underground disaster need our help.

"Aboard the *Enterprise*, First Officer

The Klingon is first into the fray, but he's no match for the overwhelming odds.

Worf meets a warrior's end.

William Riker needs help nearly as badly. But this is a subject so far out of my experience—out of any *human* experience."

As Captain Picard shuts off the log recorder, his Number One enters the Ready Room. Picard wonders how he can advise Riker. After all, few Federation officers have experience in counseling gods.

Q has offered Riker near-immortality—power beyond imagination. But what troubles Picard most is whether his Number One is strong enough to refuse to use that power no matter how tempted.

After a moment's reflection, Riker pledges his word.

But there's no time for further discussion. The *Enterprise* reaches the disaster site. An Away Team including Riker, Data, Dr. Crusher and several medical technicians beam down to find a dozen survivors.

But La Forge notices something under a pile of rubble. Data uses his great strength, he clears the way with remarkable speed. Suddenly, he stops. He lifts and carries out the limp body of a young girl.

Dr. Crusher examines the child. The girl is dead. If only the *Enterprise* had arrived sooner.

None of this is lost on Riker. A test of his promise to Picard so soon—and so difficult? Data suggests that perhaps this is the time for the power of the Q.

The First Officer struggles with his own will. A thousand things cross his mind: the life of an innocent child, power over life and death, the good such power could do for humanity. Finally, with a look of anguish on his face, he rejects the possibility. He has made a promise.

But promises were meant to be broken, and Riker isn't sure how much longer he can keep the one made to his Captain. Back on the *Enterprise*, he asks Picard for a conference of the Bridge crew. Yet Picard notes the very subtle hint of a demand in his Number One's request. Has the change already begun?

Riker maintains that he's no monster. Despite these new powers, he's still the same old Will Riker—a Will Riker who *does* regret not saving the child at the Federation disaster site. If he can use the same powers to save his colleagues, why not save the *girl*?

The Captain has another view. Q manufactured those earlier dangers and now, he's muddling Riker's mind.

But Picard is interrupted by a familiar, grating voice, wondering if the *Enterprise* crew are truly Number One's "friends?" Of course, it is Q—but now clothed in the robes of a Holy Brother, complete with gentle voice, kindly face and humble manner.

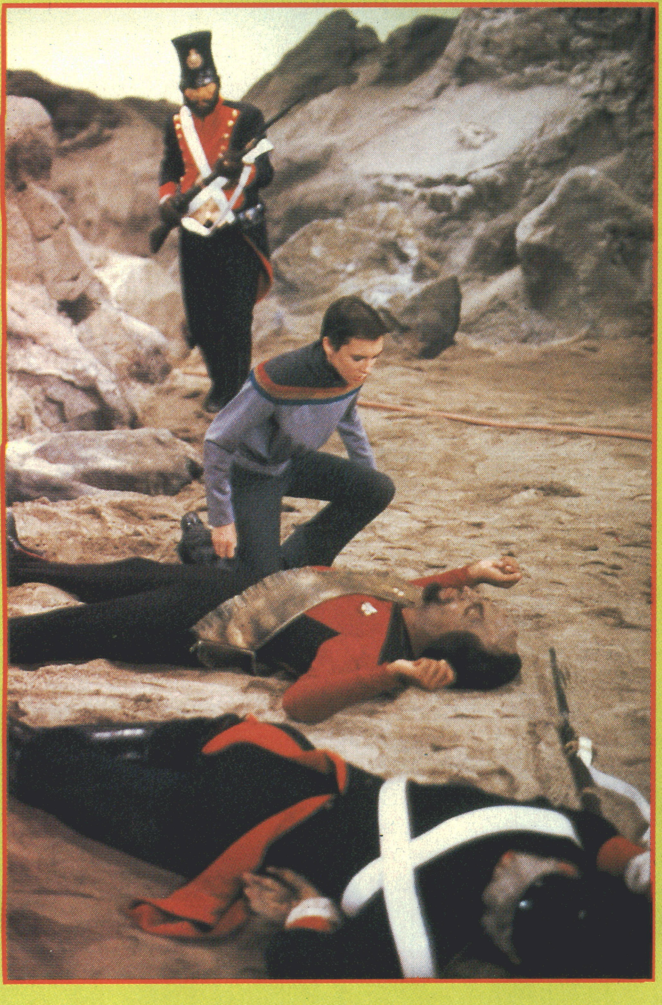
For Jean-Luc Picard, this is the last straw: the serpent come in the guise of a saint. He snaps, "What is this need of yours for costume? Have you *no* identity of your own?"

"I come in search of truth."

The Captain disagrees. He charges that Q has come in search of what humanity is! The Captain is correct. Q snarls, and grabs a wooden cross from beneath his robes, holding it as if to ward off Picard's blasphemy. Picard responds with more potent charges. He calls Q nothing but a con artist, a flim-flam man.

Riker continues the struggle within. He asks Picard if he might give them something he knows they would like?

Wesley rushes to his fallen comrade's side, forgetting to watch his own back.



Starfleet service proves hazardous to the health of yet another Crusher.

First, he tries his Phaser, but when that fails, Riker is forced to use his Q-given powers to save his crew.

Armed with his absolute power, Riker tries to grant the secret wishes of his friends, starting with Wesley. The results aren't what Riker expects.

The Captain studies his Number One. Perhaps this is the way for Riker to understand the human consequences of godlike powers. Picard gives a nod. He instructs his crew to cooperate, if they wish.

Riker is pleased as he looks at friends and tries to guess their dreams. Instantly, Wesley Crusher ages 10 years, into a young man of 25, the Starfleet cadet he always wanted to be.

Now, Riker eyes Data, but the android has other ideas, turning down the chance to become *human*. He has no wish to compound one illusion with yet another.

Next, Riker turns to the lone Klingon warrior Worf, and in a flash, a savage, snarling Klingon warrioress appears at Worf's feet. She encircles him at his knees. Worf declines the gift. The Klingon female, he explains, is from a world now alien to Worf. He wants none of it.

Riker turns to Geordi. This is one gift he would most dearly like to give—the gift of sight. He takes off La Forge's visual prosthesis, and with a touch, the blind helmsman is fully sighted.

Geordi looks about him, moved by the beauty of Tasha Yar. But Geordi notes that the price is a little too high. He doesn't want to thank Q. He asks to be blind as he was and Riker grants the request. Neither does Wesley want 10 years added to his life in an instant. No one wants the gifts Riker would give.

Riker looks at his Captain with shame. He has learned his lesson; he rejects Q's powers. Picard smiles. His Number One has defeated Q. He bids adieu to Q while pointing out that humanity has won this battle and their wager.

Q dismisses the idea. There was *no* wager, he maintains.

"I'm sure your fellow Q remember you agreed to *never* trouble our species again. Just as they're aware you've failed to tempt a human to join you. I strongly suggest you have some explaining of your own to do—"

Suddenly, a light flashes brightly, enveloping Q, as he cries out.

And he is gone. Wesley is 15 again, Worf is without his warrior woman, and no time has passed. The Q have learned that space and time are simpler variables than the human equation. ●

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Synopsis for STARLOG by CARR D'ANGELO

"Captain's log, Stardate 41309.5. We are in orbit around Persephone V where I have been sent to confer with Admiral Mark Jameson in regard to an extraordinary situation. . ."

Enterprise Captain Jean-Luc Picard, now in communication with the Admiral, transmits the request from Governor Karnas of Mordan IV, received by Starfleet two days prior.

The viewscreen flashes up the image of Karnas. The recorded Karnas reports that a dissident terrorist group has taken Federation Ambassador Hawkins and his staff hostage. The terrorists demand a Federation mediator and, according to Karnas, only Admiral Jameson—who successfully handled a hostage negotiation on Mordan 45 years earlier—can resolve the situation. The terrorists have given Starfleet six days to deliver Jameson, or the hostages will die.

Following Karnas' message, Picard expresses Starfleet's confusion over how this could happen. Mordan had only recently achieved peace after 40 years of civil war. The Captain is left to hope that there will be some answers when Jameson—a heroic figure to First Officer Riker—beams aboard.

In the Transporter Room, Picard and Riker are surprised when Jameson and his wife, Anne, materialize. Jameson, a victim of Iverson's Disease, is confined to a physical support chair. Jameson's disability, however, in no way keeps the officer from asserting himself.

As the *Enterprise* races towards Mordan, the ship receives another transmission from Karnas. Strangely, the gover-

Karnas, the Governor of Mordan, asks Starfleet to send Admiral Mark Jameson to deal with the terrorists, as he did on a similar occasion 45 years earlier.

A hostage situation summons the *Enterprise* to Mordan IV.

nor says he has no knowledge of the terrorists' demands, except that negotiations must take place on Mordan. Jameson accepts the condition, not wishing to cross the seemingly desperate terrorists. Despite Riker's comment that Karnas' lack of data is suspicious, the empathic Counselor Troi judges the Mordan official's message as honest, though she does admit she sensed a "holding back."

Later, inside Sick Bay, Admiral Jameson refuses a customary medical check from Dr. Beverly Crusher. Jameson hands Crusher a tiny computer disk, explaining that the Chief Medical Officer on Starbase 45 ran a complete battery of tests only two days before.

Jameson returns to his quarters late after a conference with Picard, Riker, Troi and Lt. Commander Data in the Captain's Ready Room to anticipate the terrorists' demands.

Anne offers to help her husband, but he waves her away and lifts himself out of his support chair into a regular seat. Anne stares at him, surprised by this unusual display of strength. She continues to chat with him while finishing the unpacking, but Jameson is not listening. He is seized by a severe wave of pain.

Jameson lets out a sharp gasp and grabs Anne's arm to prevent her from calling for help. The pain passes and Jameson explains that it has happened before. The doctors have told him to expect it.

Meanwhile, Dr. Crusher reports to Captain Picard that the test results Jameson gave her are two *months* old, not two days old as he had said. The next day, when Picard offers Jameson the Con, the Admiral steps out of his support chair and walks across the Bridge. Jameson credits his recovery to a new therapy, but Dr. Crusher insists there is no cure, no therapy or any other precedent that would account for Jameson regaining use of his legs.

Feeling invigorated, Jameson heads off to study the tapes of Karnas' transmissions. The quarters are dim as Anne enters, but she is amazed when her husband stands up and walks toward her. As they hug and kiss, Jameson tries to lead his wife to their bedroom, but Anne has become unaccustomed to this kind of behavior. She realizes there's something very wrong when Jameson steps into the light. His hair is not as grey, his face is less wrinkled — he looks 20 years younger!

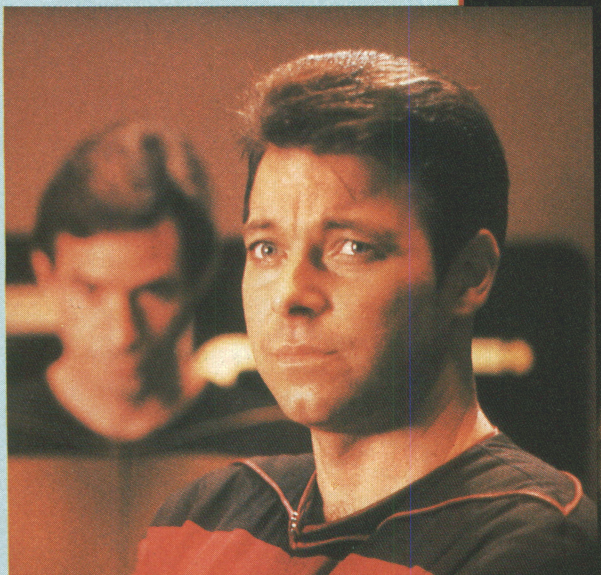
After he suffers a more intense seizure, Jameson's condition comes under the Captain's scrutiny. Questioned by Picard, Jameson reveals that he has been undergoing a rejuvenation process developed on Cerberus II — a process long considered a myth. The dosage of herbs and drugs was supposed to be administered slowly, but when the hostage crisis arose, Jameson took the whole amount.

Needing more information about the terrorists, Jameson requests a secured communication with Karnas. The governor's cold, guarded statements force Jameson to realize the *true* meaning of Karnas' words.

The Admiral has never been forgiven.

"Should I have," responds Karnas, "after the legacy of war you left us after your last 'negotiation'?"

It is suddenly apparent to Jameson: There are *no* terrorists. Karnas is holding the hostages to lure him back to Mordan



Riker is a bit nervous about coming face to face with one of his heroes.

for retribution. Jameson hurries to the Bridge where he orders Lt. La Forge to jump from Warp Four to Warp Eight so the ship arrives at Mordan earlier than expected. Jameson then announces to Picard that he'll be leading an armed rescue mission to free the hostages.

On the computer, Data calls up layout plans of Mordan's underground tunnel network at Jameson's request. The Admiral is certain that Karnas is keeping the hostages in the tunnels—the same place he held his captives 45 years before. Picard argues that this seems too obvious and that an overt rescue attempt could endanger the hostages. Jameson is in no mood to argue — nor to reveal what he knows is Karnas' true motive—and departs from the Bridge.

With Jameson gone, Picard and Troi discuss his newfound aggressiveness. Picard finds it a young man's attitude—going right for the throat of a situation instead of considering alternatives as a more mature man would.

"He wants to be the man he once was," adds Troi. "But sometimes, old memories aren't very accurate."

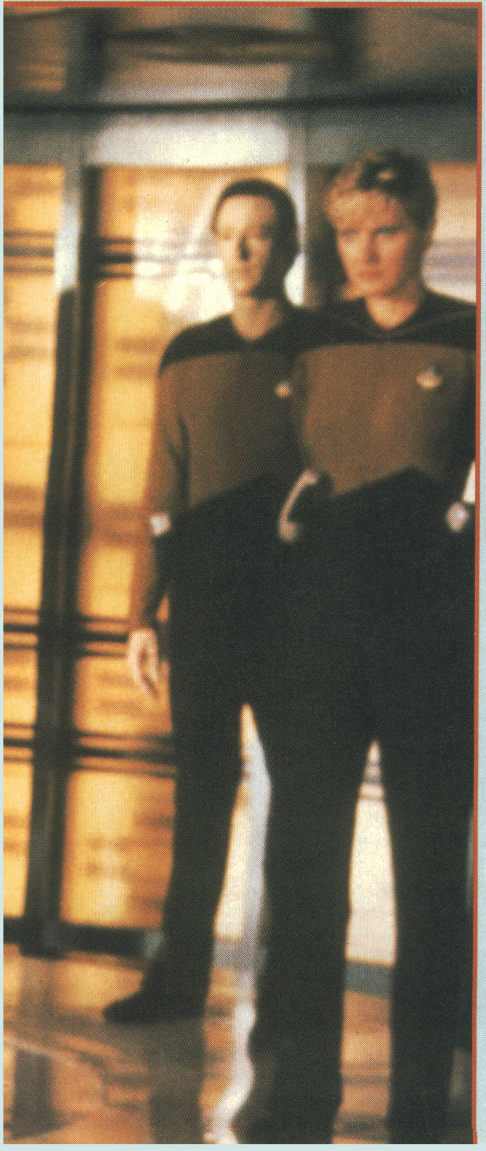
Dr. Crusher is later met in her office by a concerned Anne. When Anne laments that her husband's rejuvenation will deny them their retirement time together, that he will have to live his life over, the doctor reveals some terrible news: The Admiral is not stabilizing. Young and rejuvenated he may be, but he *is* dying.

Three hours from Mordan, Picard confronts Jameson on the Observation Deck. Jameson assures the Captain that his main interest is saving lives, but Picard dismisses the sentiment as an easy answer to a complex situation. Jameson had negotiated a safe release of hostages previously. Yet, now, he urges an armed raid?

Acknowledging his obligation to Picard and the *Enterprise* crew, Jameson explains what really happened on Mordan IV in the past. When the young Karnas had captured his hostages, he demanded that Starfleet provide him with weapons to defeat a rival Mordanite tribe. After two other mediators had been murdered, Jameson won the hostages' release—not by negotiating, but by giving Karnas the weapons he demanded.

Picard is shocked by the revelation, but Jameson attempts to justify his ac-

Jameson is the same man he was 45 years ago, and getting younger and more impetuous as he mounts an assault team to deal with the Mordan crisis.



Troi tries to comfort Jameson's wife, Anne, as her husband's bizarre condition worsens. The youth drug he's taken has had ill effects.

Dr. Crusher reports that there's something amiss with Jameson's medical records.

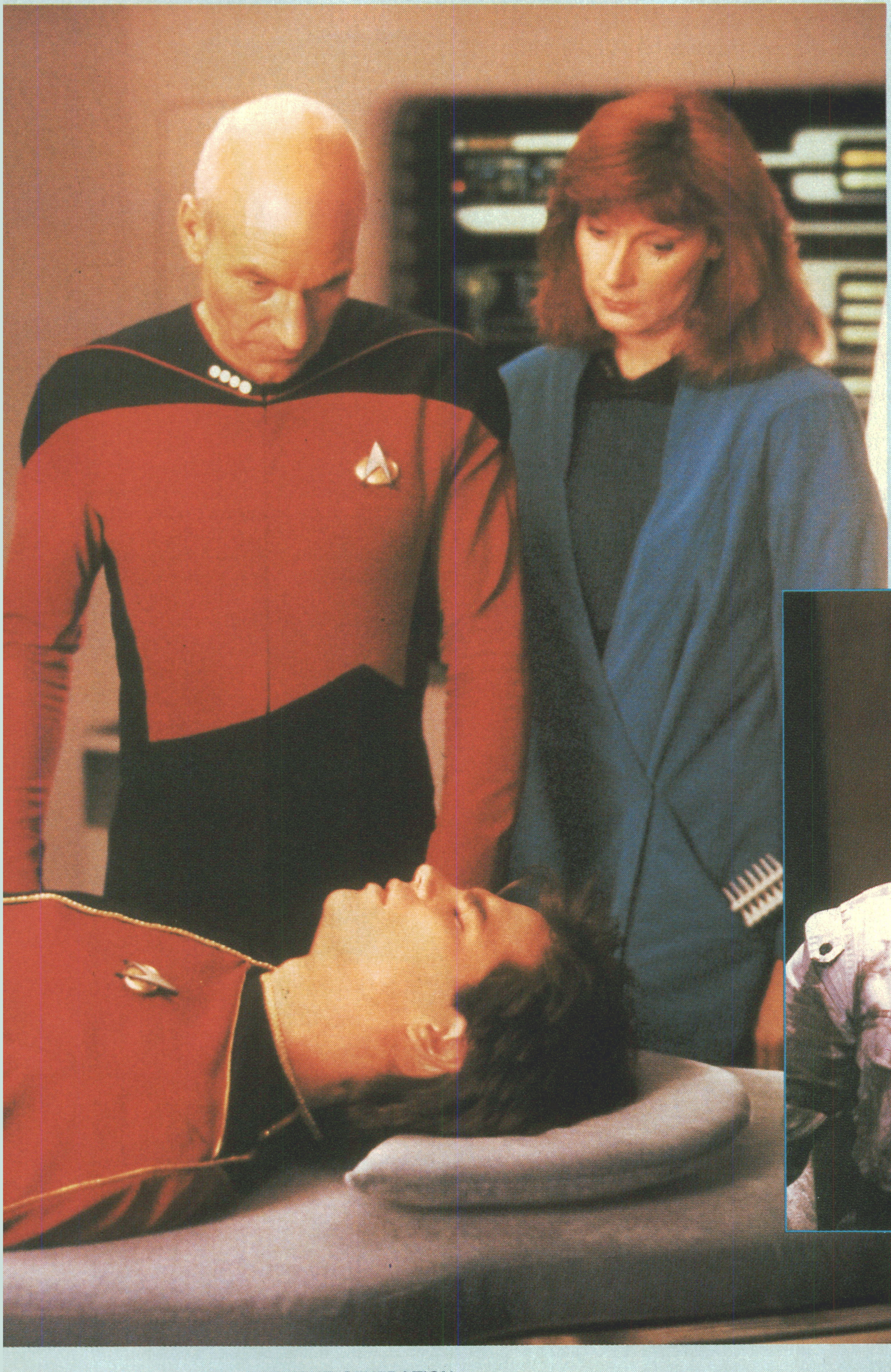
tions. He gave exactly the same weapons to Karnas' rivals. It was an equality of arms-dealing, Jameson's novel, if disturbing, interpretation of the Federation's Prime Directive.

Jameson admits he feels responsible for the civil war. He saved the lives of 63 hostages, but sentenced millions to die in pointless battle. Picard counters that Karnas — who continued the war for 40 years instead of attempting peace — must also shoulder the blame.

In the Transporter Room, Picard tries to dissuade Jameson from leading the Away Team — Security Chief Yar, Lt. Worf, Data and La Forge — but the Admiral is adamant. Compromising, Picard also beams down to Mordan.

Once in the underground tunnels, the team is attacked by a squad of Mordanite soldiers. The *Enterprise* crew set their weapons at stun, but the Mordanites' phasers lash out with a deadlier sound, set to kill!

Suffering simultaneously from both rejuvenation and deterioration, Jameson's body is tearing apart. There is nothing that Dr. Crusher can do to prevent his death.



When it seems Jameson has been hit by phaser fire, Picard orders the team beamed back to the ship. But the Admiral has not been wounded, he is only suffering another rejuvenation attack.

Crusher tells Picard that this is Jameson's worst attack yet. She explains that his body is trying to grow and die and regenerate simultaneously. His sufferings can only end with his death.

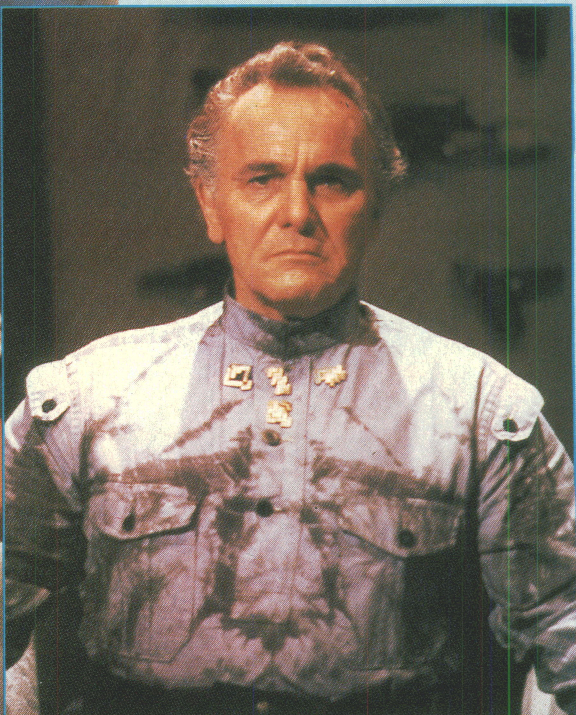
Meanwhile, Karnas, disturbed by the attempted invasion in Mordan's tunnels, transmits an ultimatum: Admiral Jameson must be beamed down in 10 minutes or the hostages will die.

Unknown to Karnas, Jameson is no longer the aged and arrogant admiral from whom he seeks revenge. The rejuvenation process has transformed Jameson's body into that of a teenage boy, though the admiral's eyes are still wizened and his voice remains the same.

The young-bodied Jameson pleads with Picard to comply with Karnas' request. The Admiral offers himself as barter — he will exchange his life to save the hostages. Picard reluctantly concurs.

Jameson, along with Picard and Dr. Crusher, materializes in Karnas' office. The governor doesn't believe that the youth in front of him is Admiral Jameson.

Karnas wants the old man who helped destroy Mordan IV, making it a world of war and graveyards and unnecessary death.



On the planet, Karnas awaits Jameson's return. The governor is actually holding the hostages. He wants to repay the Admiral for crimes committed so many years ago.

The Captain and Dr. Crusher beam down with Jameson to face Karnas.

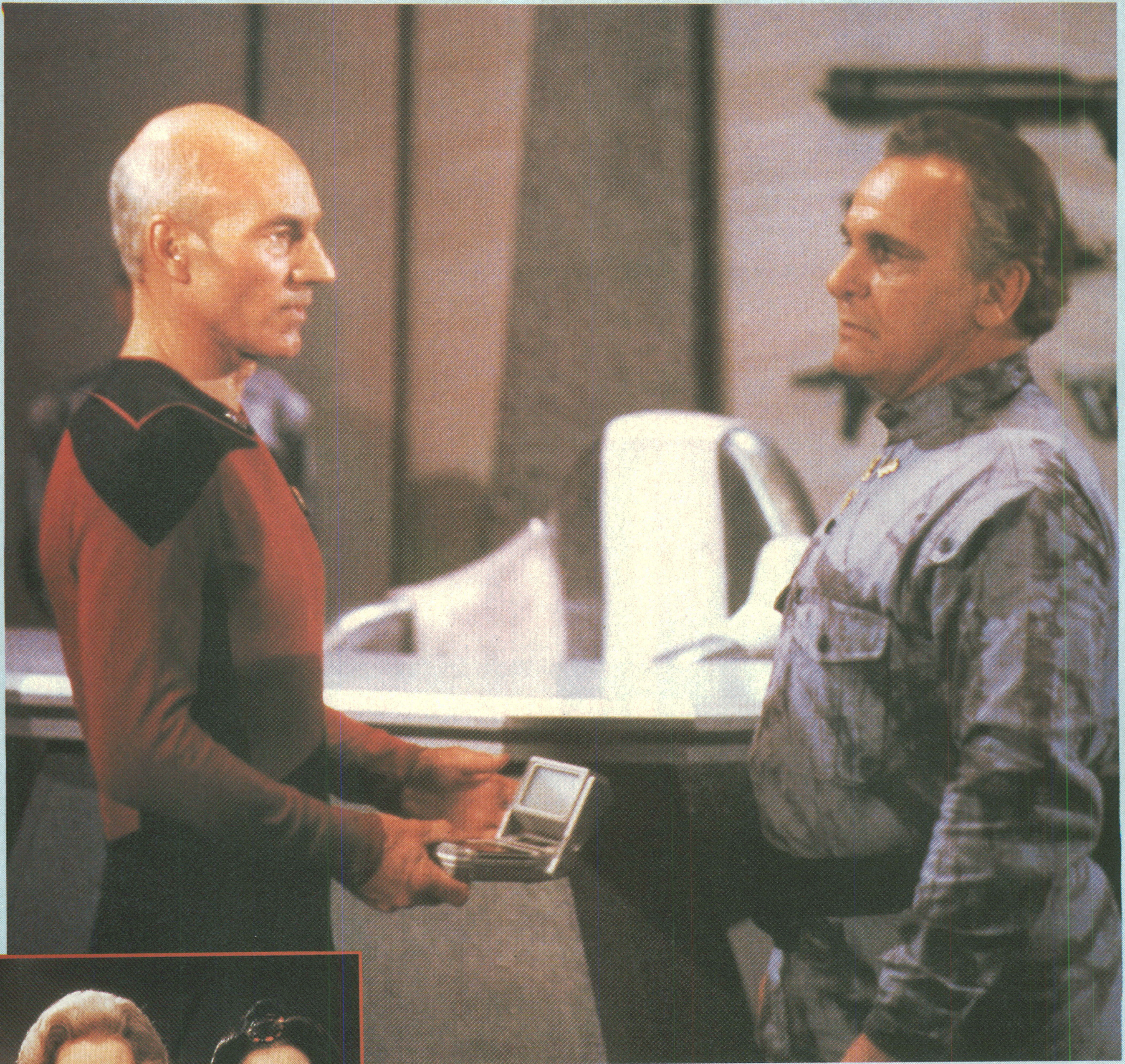
After Picard suggests that Karnas' original demand for weapons is also responsible for Mordan's troubles, Jameson suffers another painful attack. Dr. Crusher examines him quickly and calls for Anne to be beamed down. Jameson may be dying. Now.

Picard is still trying to prove that the teenager is actually Jameson. He shows Karnas the ship's visual record of Jameson's transformation. Unswayed. Karnas continues to insist that Jameson — the *old* Jameson — must pay for his crimes. Jameson relates information that only he and Karnas could know, but the governor remains unconvinced. He demands that Jameson display the scar.

Rolling up his sleeve, Jameson exposes the blood cut that sealed his bargain with Karnas 45 years before. Finally believing, Karnas orders that Jameson be executed by one of the weapons he provided decades ago. Jameson stands, ready to accept his fate, but Karnas lowers the phaser.

"No," he utters, "my revenge is in letting you live like this."

Since Dr. Crusher has already diagnosed his condition as terminal, Jameson decides to turn himself over to Karnas.



Picard tries to convince Karnas that the youth is indeed Admiral Jameson.

Tearful farewells are exchanged between husband and wife as Admiral Jameson's life finally comes to an end.

There is no relief for Mark Jameson with this pronouncement. Wracked with another surge of pain, the man/boy crumples to the floor.

Dr. Crusher determines that Jameson is imploding, his cells can't take the stress of further rejuvenation. She is unable to stop the process — she can't even give Jameson anything to stop the pain.

During these final moments, Anne tries to console the man who had been her husband for 50 years, now trapped in boyish form. She vows her love, cradling his head in her arms.

''Annie with the golden hair,'' he calls her tenderly.

''Flatterer. It's grey now,'' she says, forcing a smile.

''I only see the gold. . .'' he answers, trailing off the last words of Admiral Mark Jameson.

Returning to the *Enterprise*, Picard files his report into the Captain's log. The hostages have been freed, unharmed, he notes, and Jameson's body has been buried on Mordan — at Anne's request and with Karnas' permission.

''The quest for youth, Number One . . . so futile,'' Picard muses to Riker. ''Age and wisdom have their graces.''

Riker suggests that age and wisdom are needed to appreciate that fact.

''I hope not, Number One,'' laments Picard. ''It would be such a waste of youth.''

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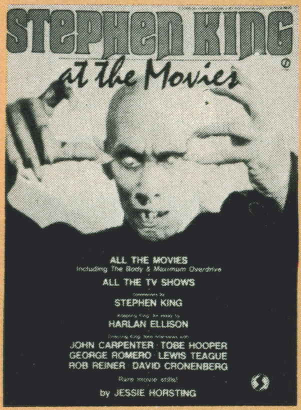
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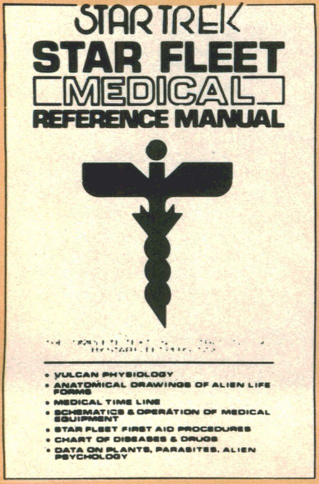
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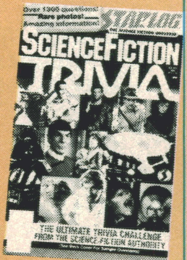
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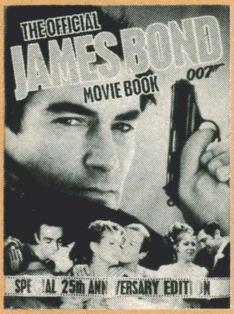
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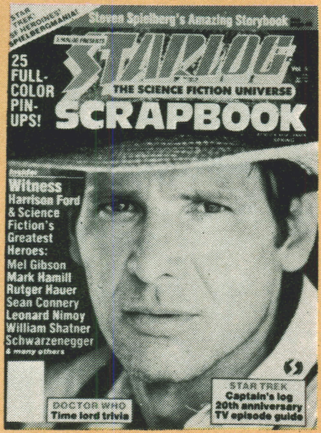
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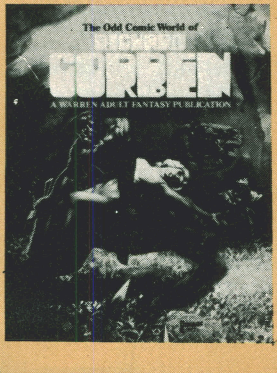
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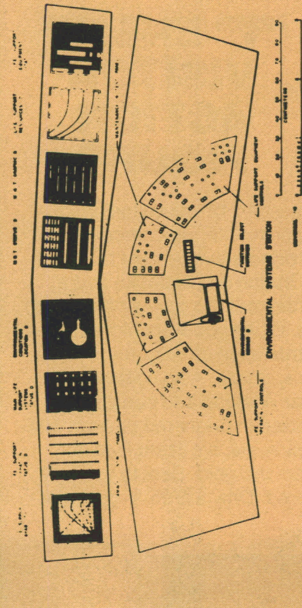
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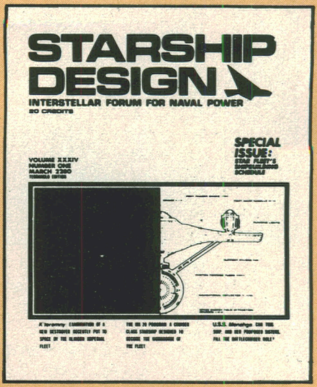
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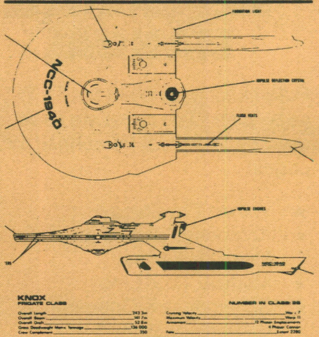
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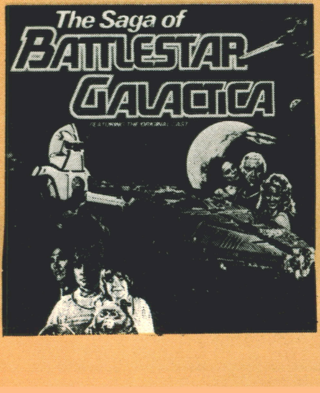
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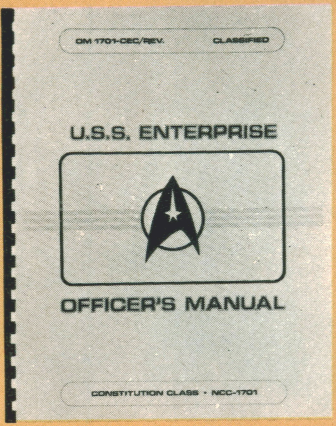
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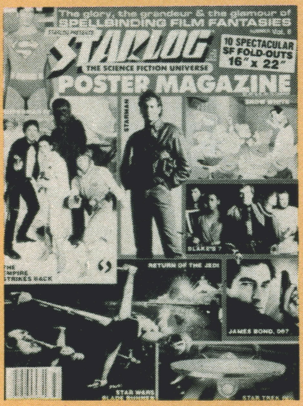
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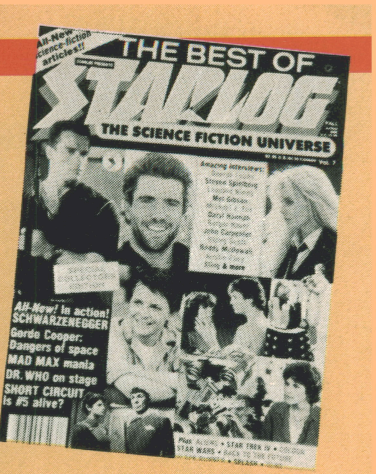
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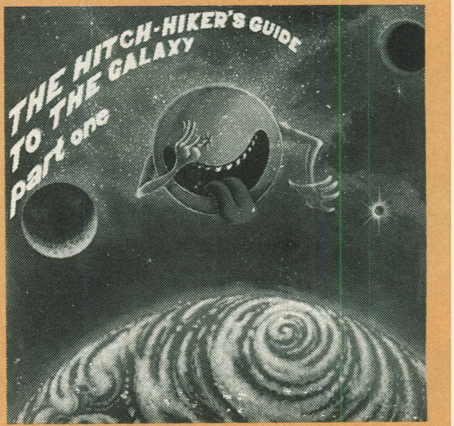

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Episode Teleplay Written by TRACY TORME

Mission Report

Based on STAR TREK Created by GENE RODDENBERRY

Synopsis for STARLOG by WILL MURRAY

Ship's log, First Officer William Riker reporting. Stardate 41997.7. We are about to make a brief but necessary contact with the Jarada, a reclusive race known for its idiosyncratic attitude towards protocol. The Federation has been trying unsuccessfully to establish a relationship, and now the task falls to Captain Picard."

In his Ready Room, Picard is struggling with elements of the Jaradan language. Counselor Troi is tutoring him in the strange tongue, one of an insect mind.

But the Captain is tired and the Counselor suggests he take some R&R on the Holodeck. A favorite interactive program has just been updated.

Picard's eyes light with interest. He loves the mean-streets magic and dark mystery of Dixon Hill.

At the Holodeck entrance, Picard eagerly enters the access voice code. "File Dixon Hill, Private Detective." Then, he steps into a dark hallway where the frosted glass of a door bears the legend: DIXON HILL, PRIVATE INVESTIGATOR.

When Picard enters the reception room, a blonde secretary regards his Starfleet uniform with arched eyebrows. She tells him that a lady named Bradley is waiting in Hill's office. Despite his Starfleet uniform, she believes he's Dixon Hill.

The client introduces herself as Jessica Bradley. As she blows smoke from a long cigarette, she asks for Hill's help, announcing that someone is trying to kill her. It could be her husband or her stepdaughter.

The Captain, now Dixon Hill in this simulation, suggests a lover, but Mrs. Bradley dismisses the idea. She says she doesn't have what Cyrus Redblock is looking for, then pays Hill/Picard a substantial retainer. Dixon Hill, gumshoe extraordinaire, is on the case.

Picard marvels at the details of the Holodeck re-creation of a 1941 private investigator's office. When someone knocks at the door, Picard hurriedly exits the Holodeck and orders the computer to save the simulation as he left it.

Picard and Data are caught up in the Holodeck's illusion.

It's a dark and stormy night, when Data decides to travel with Hill as a visitor from South America.

At an officers' meeting in the *Enterprise* Observation Lounge, Captain Picard relates with pleasure his Holodeck experience.

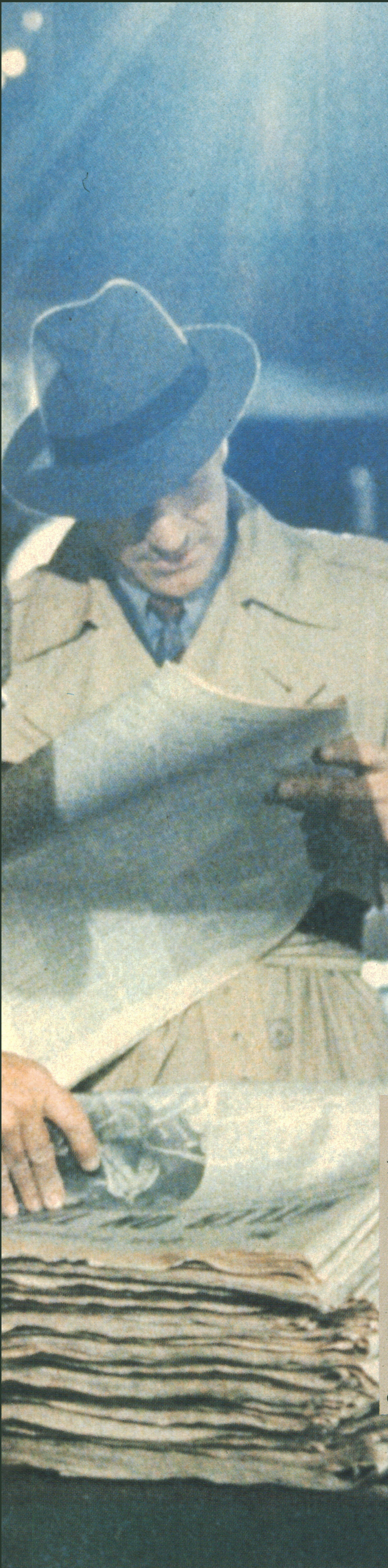
He plans to return—in proper gumshoe garb—along with Dr. Crusher and an expert in the 20th Century from his crew, Lit-Historian Whalen.

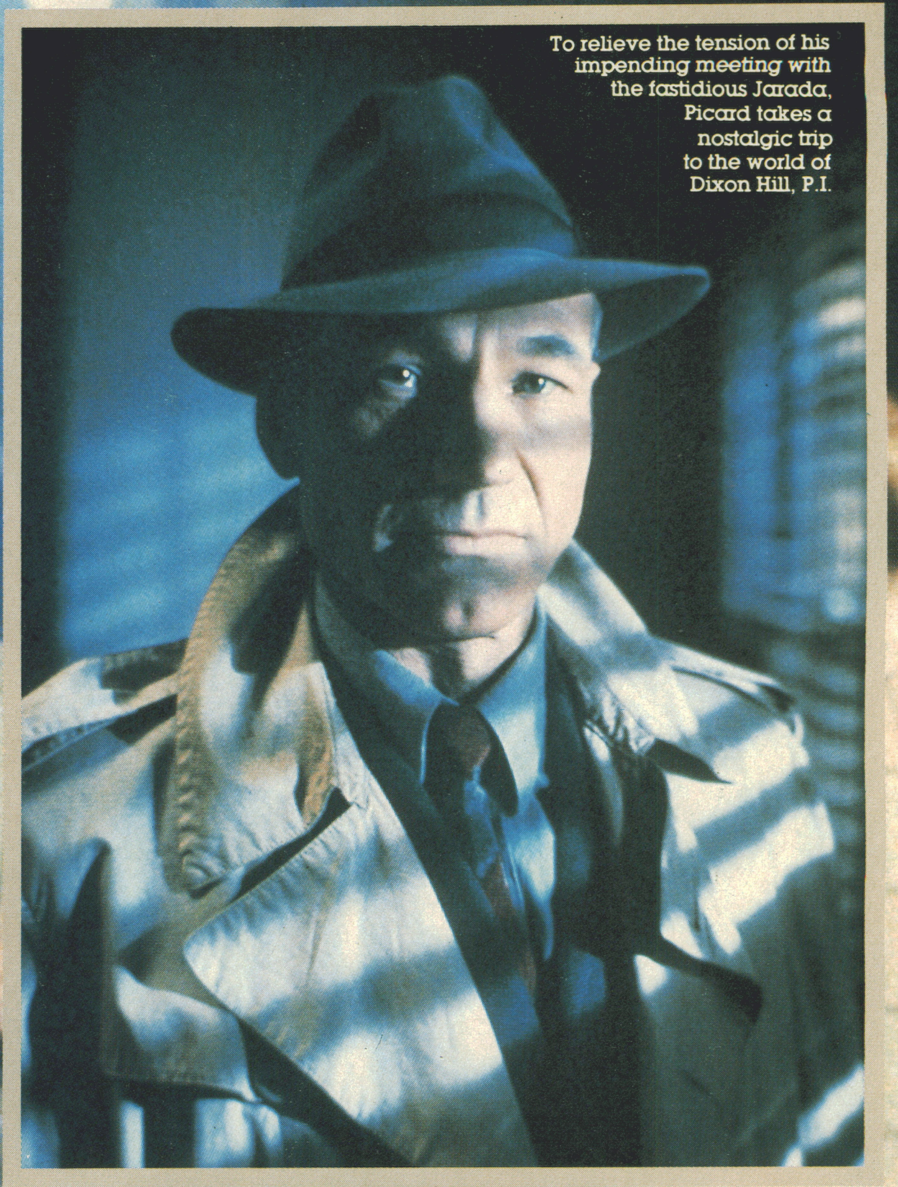
Clearing his throat, Picard switches to the matter at hand, the diplomatically crucial Jaradan rendezvous.

Riker provides the briefing re: this diplomatic mission. The Jaradan are strategically important to the Federation. Previous diplomatic attempts failed because the Jaradan are so easily irritated. A slip in the pronunciation of the greeting caused a 20-year diplomatic rift.

Therefore, Lt. Commander Data notes, the Captain must recite the entire

A gruff news vendor (Dick Miller) provides Hill, Data and Lit-Historian Whalen with their first case—splashed on the front page of the paper. One of Hill's clients has been murdered.





To relieve the tension of his impending meeting with the fastidious Jarada, Picard takes a nostalgic trip to the world of Dixon Hill, P.I.

greeting without *any* mistakes.

Troubled by the possibility, Picard adjourns the meeting and dons an antique trenchcoat. When he joins Lit-Historian Whalen at the Holodeck, he is surprised to see Data, suitably attired for 1940s San Francisco.

Data requests permission to accompany Picard, switching to a Humphrey Bogart voice to prove his interest in hardboiled private detectives. Amused, Picard agrees and the trio enters the Holodeck to find themselves standing on a busy 20th Century city street.

A grizzled news vendor greets Picard with loud enthusiasm. He calls the Captain "Dixon Hill." The illusion is once again complete.

Picard obtains a newspaper and scans the headline: WEALTHY SOCIALITE MURDERED. *His client*, Mrs. Jessica Bradley, is dead. Picard is shaken.

"She's a page from a book, sir," Whalen reminds him. "That's *all* she ever was."

Suddenly, the long arm of the law appears. The trio wheels to see two Police Detectives, the burly Bell and the

Hill is taken downtown for questioning.

Beverly waits in the police station with one of the "girls," as they grill Hill.

younger, sad-eyed McNary, striding toward them. McNary is apologetic as the belligerent Bell requests Picard's presence downtown. The cop isn't very nice about it. They want to talk to Dixon Hill about the murder of Jessica Bradley.

On the Bridge, Security Chief Tasha Yar reports to Riker that the *Enterprise* is being probed by the Jaradan.

Then, the Bridge shudders and control panels hiss and flash nervously. On a lower deck, the Holodeck doors abruptly open into 1941 San Francisco, and then close with grim finality.

When the shuddering subsides, Lt. La Forge informs Riker of a subspace transmission from the Jarada. The Jaradan voice which comes on the console is high and reedy, sounding like three people speaking simultaneously. It is time to "honor" the aliens.

Riker voices on, identifying himself. But the Jaradan voice hisses, offended. They'll speak *only* with the Captain.

Annoyed, Riker orders Lt. La Forge to fetch the Captain from the Holodeck. At that moment, Dr. Crusher, dressed in a 1940s frock, enters the Holodeck, which at first refuses to admit her. Finally, she steps through and into a Police Station waiting room, where Data and Whalen melodramatically inform her that Captain Picard — as Dixon Hill — is being grilled for murder.

On the Bridge, an impatient Riker finally hears from La Forge. He can't find the Captain. And furthermore, something has gone wrong with the Holodeck. La Forge can't communicate with Picard's group or access the program. And he can't open the Holodeck doors.

After hours of rough interrogation,

Picard is released from custody. The sympathetic McNary suggests that Picard stop dealing with the Fatman.

"Have a good time?" Whalen asks Picard when he rejoins the group.

"I'm not sure. Sometimes it seemed *too* real. I think it's time we got back to the *Enterprise*."

"We *are* on the *Enterprise*, Captain," Whalen points out.

Picard chuckles. The illusion has taken him in.

Stepping through a door, they are suddenly in Dixon Hill's office, where a shifty little man awaits them. It is Felix Leech—who smiles and draws a .45 caliber automatic. He wants to have a little chat. And his gun makes a good conversation piece.

At the Holodeck entrance, Riker hears Lt. La Forge's report. La Forge announces that Ensign Crusher believes the trouble to have been caused by the Jaradan probe. It will be difficult to locate.

Riker orders them to work at full speed because the ship is approaching the Jaradan rendezvous at Torona Four.

Back in Dixon Hill's office, Felix Leech demands to know what Picard has done with the precious object he has been "hired" to locate.

But Picard is all business. He thinks the game is over and prepares to go.

When Whalen tries to take the weapon from Leech, Leech fires. Whalen slumps to the floor, muttering, "But . . . they're *not* real."

Dr. Crusher examines Whalen's bleeding stomach wound. Whalen is seriously wounded. Unless he's moved to Sick Bay, he could die.

Picard commands that the simulation cease and the exit appear. But the Holodeck computer does not respond.

Just then, two men enter, a gun-toting thug and a massive fat man wearing a Panama suit and a bowler hat. It is Cyrus Redblock. He, too, is looking for that mysterious object.

At that moment, Detective McNary enters and is disarmed by Redblock's thug. Redblock becomes fascinated by Data's silver skin. The Fat Man has never seen anything like it.

The Captain, exasperated, announces he is not really Dixon Hill.

Silver-skinned Data adds a note of reality to the case, trying to explain to Redblock, Leech and McNary that they are merely Holodeck simulations, illusions only as real as abstract thought. But Cyrus Redblock won't accept the truth. He prepares to have Dr. Crusher shot.

Suddenly, Picard announces that he *does* have the item Redblock seeks.

Leech, one of Cyrus Redblock's boys, corners Hill and Beverly. He wants to know the whereabouts of a precious object the gumshoe was hired to locate.

The illusion of the Holodeck becomes all too real when Leech guns down Whalen.

The Holodeck transports the Dixon Hill characters into a bitter cold, snowy simulation. Meanwhile, the Jarada are growing impatient and angry.

At the Holodeck controls, Lt. La Forge and Ensign Crusher are finishing diagnostic tests on the Holodeck. It can be repaired. But if it isn't done correctly, the program could abort and everyone inside the Holodeck—the imaginary characters and the real *Enterprise* officers—could vanish.

Knowing the Jarada could contact them at any moment, Riker orders that repairs be made, no matter what risk.

La Forge and Wesley race against time, trying to rescue the Captain from the malfunctioning Holodeck. One wrong cross-circuit could erase Picard and the rest from existence.

In Dixon Hill's office, the walls vanish and Captain Picard, Cyrus Redblock and the others are plunged into the howling snowscape of another planet. Abruptly, the office simulation reappears. And the Holodeck exit reveals itself.

Now, it's time for the traditional cross and double-cross. Redblock and Leech decide to cross over into Picard's world. But first, he orders his thug to kill the prisoners as he and Leech step through into the *Enterprise*.

Marveling at the hi-tech ship's corridor, Redblock is pleased. He has a whole new world to plunder.

Leech gasps, looking down at his feet. They are dematerializing.

Redblock hears a scream of terror. It comes from his own throat, and its echo dangles in the air long after the Fat Man has disappeared into atoms.

In Dixon Hill's office, Data easily disarms the lone thug and Picard orders Data and the others to rush Whalen to Sick Bay. Picard hangs back for a final word with Detective McNary. The Captain can't take his friend with him.

"So, this is the big goodbye," McNary says bravely.

They shake hands sorrowfully. Then, McNary asks Picard. "When you've gone, will this world *still* exist? Will my wife and kids still be waiting for me at home?"

But Picard doesn't know. Is there life past the pages of a book or the simulations of the Holodeck for characters of fiction? Picard can only wish his friend goodbye and step from the office. It fades to black.

Informed that the *Enterprise* is orbiting the Jarada rendezvous planet, Torona Four, Picard rushes to the Bridge. He is just in time to receive the greeting from the Jarada and to issue his own carefully worded, definitively pronounced reply.

The *Enterprise* Bridge is silent with tension. Then, after a deadly pause, the Jarada respond positively. They are much honored by Picard's words of greeting. There is a new dawn between Federation and Jaradan.

Relief washes over the Bridge. Contact is broken off. A smiling Riker asks Captain Picard if he had a nice vacation.

"It was a nice place to visit, but I wouldn't want to die there," Picard says as, their mission concluded, he orders the *Enterprise* to warp out of orbit. ●

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